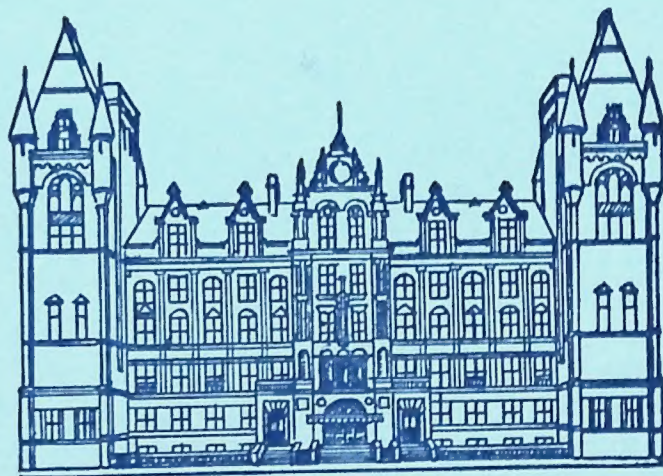


# ROYAL COLLEGE OF MUSIC MAGAZINE

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# THE RCM MAGAZINE

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# THE R C M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS  
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC,  
AND THE OFFICIAL JOURNAL OF THE RCM UNION

*The Letter killeth, but  
the Spirit giveth life.*

Volume 74, No. 2, 1978

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## EDITORIAL NOTES

- ☐ We are sorry that experience reveals practical difficulties in the plan, sanguinely put forward in these Notes in the October 1977 issue, to issue the *Magazine* as early as about the fourth week of term. Nevertheless, we continue to do everything possible to enable it to appear well before the end of a term, so that the Director's Address of the *current* term together with news of events in the preceding term shall be in readers' hands as soon as can be contrived.
- ☐ The late Frank Howes, CBE, FRCM (1891-1974), who was chief music critic of *The Times* and, from 1947 to 1958, President of the Royal Musical Association, left at his death the unrevised draft of an autobiography. He was greatly devoted to the RCM, being a former student, a one-time Editor of this periodical, and for many years a well-known member of the professorial staff. A complete chapter of this draft was devoted to the part the College played in his life and to his reminiscences of it and its personalities. Mr Hugh Howes, his son, who has generously placed this at our editorial disposal, has approved our attempt to give it the sort of revision which a draft requires, and also to abbreviate it somewhat. We are very grateful for the opportunity to print the result in this issue, and in due course to go on to print Frank Howes's characteristic recollections of Sir Hugh Allen from the same draft chapter. A copy of the original unrevised typescript is deposited with the RCM manuscripts.
- ☐ It would hardly be suitable to review a publication issued as long ago as 1968. However, such a book which has recently come to the Editor's notice seems to require mention here by reason of the importance of its subject to practising musicians. 'Paying the Piper' by Trevor Russell-Cobb (Queen Anne Press) examines the theory and practice of industrial patronage of the arts, propounding cogent arguments in its favour, and setting forth impressive and interesting examples of such patronage together with a quantity of statistics. Though not a musician by profession, Mr Russell-Cobb studied at the RCM, working under Herbert Howells and Kendall Taylor.
- ☐ The editor of a house journal such as this must exercise vigilance lest it become the organ of unthinking internal congratulation, and indeed he may not always be successful. However, in congratulating Mary Remnant on the appearance of her book 'Musical Instruments



of the West' one is in no such danger, for its merits have immediately been widely recognized. In spite of her Oxford D PHIL (incidentally, we respect and enter into her wish, for professional reasons, not to be 'Dr' Remnant), we feel that the College is her real musical base, for she was a graduate and diploma-holder here before Oxford claimed her, and now she teaches for us. What is gratifying about this book is that a vast sweep of detailed learning has been put at the service of well-informed general readers, an achievement much less easy than writing learnedly for mutually interested specialists. We hope to print a considered review in a later issue.

□ As readers of R. V. Jones's recent fascinating and informative 'Most Secret War' will be aware, we have no monopoly of the abbreviation 'RCM' which, as we learn, stands in other circles for 'Radio Counter Measures' It appears there is no analogue in respect of 'RAM'.

#### CORRIGENDUM

LEOPOLD STOKOWSKI. A correspondent has kindly written to observe that in 'Fantasia' Stokowski used Henry Wood's (Klenovsky's) transcription of Bach's Toccata and Fugue in D minor, not his own as inadvertently stated in our February 1978 issue, p. 25. In view of the number of misstatements abroad concerning Stokowski, we apologize for having added to them and gladly print this correction, which we hope will be noted.—Editor.

## DIRECTOR'S ADDRESS

SUMMER TERM, 1978

A ponderous tome of mysterious character lying open on the table before him, the Director spoke as follows:

Three guesses as to what this enormous book is which I have in front of me.

Perhaps a Bible stolen from some village church? Wrong! Perhaps a volume of Boyce's 'Cathedral Music'? No, it's much larger than that! It's an old dictionary which I picked up in Salisbury many years ago and which I have cherished ever since, as it contains a wonderful mixture of very useful and completely useless information. The circumstances of its acquisition were perhaps unusual.

I had been struggling to complete what was then a weekly crossword puzzle in *The Listener*. The final clue defeating me was this: 'An arctic or alpine species of raspberry, needing maybe a spoon.' The answer required five letters. By deduction I was forced to conclude that there was bound to be a raspberry called NOOPS. I could not find the word in 'Chamber's Dictionary' or in the 'Concise Oxford Dictionary' which were the only dictionaries upon which I could lay my hands; nor could I recollect seeing any raspberries in the Alps, let alone a noops, and I had never thought of people eating raspberries in the Arctic. Not wishing to let the matter rest and anxious to win one of the book token prizes for the first three correct solutions opened, I went to the famous old book shop just outside the gateway to Salisbury Close.

An attractive young female assistant saw me browsing amongst the dictionaries and asked if she could be of any help. I confessed that I was looking for a dictionary containing the word NOOPS. She looked so perplexed that I had to repeat the word NOOPS. I was not altogether surprised when she said that she felt that she ought to go to fetch the Manager. It was at that moment that I wished that I had never set foot inside the shop because I was conscious of a lot of people peering incredulously at me over their spectacles. I tried hard to look unconcerned. A few moments later the Manager appeared and, as ill luck would have it, proved to be a little deaf. It was with some embarrassment that I explained that I was looking for the word NOOPS, . . . NOOPS.

The Manager proved to be the perfect gentleman for he spared me further humiliation in the shop and took me into a little room at the back containing shelves of rare books. There he pointed to one of the largest tomes and said 'If NOOPS can be found anywhere it will be in that book'. I feverishly turned the pages, many of them beautifully illustrated in colour, and there, between the words NOONTIDE and NOOSE I found my word, NOOPS—'the cloudberry'.



I was flushed with excitement and was about to tear home to put the crossword solution in the post when it dawned on me that I ought to pay the man something. You cannot just walk into a book shop, look up the information that you require, and walk away again. If that were permissible, nobody would ever buy a cookery book or a gardening manual. I found it difficult to put a precise value on the word NOOPS, particularly as I should probably never need the word again. and yet I was haunted by the knowledge that the owner of the bookshop had to pay rent for his shop; he had to pay for heat and lighting and he had to pay the salary of the pretty young assistant.

I wondered if I should make a quick exit leaving a coin or two on the counter—or whether I was under a moral obligation to buy some other book while I was there . . . if so, what was the least that I ought to spend—or whether the real answer wasn't to go out to buy a box of chocolates for the girl. 'I was thus musing', as the Psalmist said, when the Manager offered to sell me the book for £1, an offer which I gratefully accepted. But that isn't quite the end of the story. A fortnight later I discovered to my delight that I had won £3 from *The Listener* for the first prize.

I have spent many happy hours just browsing through this book, picking up little scraps of information, and discovering the true meanings of words.

I want just for a few minutes to look at one word: PRIDE (on page 1,412 of my book). I remember as a child being unable to understand why pride was classed as a sin—indeed, the first of the seven deadly sins—linked with covetousness, lust, anger, gluttony, envy, and sloth. It seemed to me quite illogical that pride in one's school, pride in one's family, pride in one's friends, pride in one's country should be sinful. I remember being equally puzzled as a chorister at Westminster Abbey singing once a month, 'Whoso hath also a proud look and a high stomach: him will I destroy'. I gazed around me. The Dean and Canons all looked proud men and the Head Verger was not alone in having a high stomach. There was I, aged perhaps 11, vowing their destruction! If only I had had this big dictionary then, all would have been clear, because I would have discovered that pride can be something that is worthy as well as something that is unworthy.

First, the *unworthy* pride . . . defined as 'unreasonable conceit of one's own superiority, whether as to talents, wealth, beauty, accomplishments, rank, office, or other distinction, with correspondingly contemptuous feeling toward others; inordinate self-esteem; the manifestation of this feeling in one's behaviour to others, as by haughtiness, arrogance, or superciliousness.'

Now, the *worthy* pride . . . defined as 'a proper sense of personal dignity, character, and worth; aversion to that which is or is thought to be unworthy of one's character, station or name; self-respect; also, honourable self-gratulation caused by evidence of worth in oneself or one's associates.'



The dictionary goes on to give many more definitions of pride, one being 'the acme of quality or excellence'. It also sets out to explain the difference between CONCEIT, VANITY and PRIDE: 'Conceit and vanity are associated with weakness, pride with strength. Conceit may be founded upon nothing; pride is founded upon something that one is, or has, or has done; vanity, too, is commonly founded on something real, though far slighter than would afford foundation for pride. Vanity is eager for admiration and praise, is elated if they are rendered, and pained if they are withheld, and seeks them: pride could never solicit admiration or praise.'

It seems then that conceit and vanity are defects in our character that we must strive to avoid. Pride on the other hand is something that need be neither sinful nor disgraceful. We can be proud of that which is good in our College, and proud of the achievements of past and present members of the College. Indeed during the last month there have been many things of which we, as a College, can justly feel proud:

MICHAEL COLLINS, of our Junior Department, reached the Final of the BBC TV Young Musician of the Year Competition, being winner of the Woodwind Class, and five other members of the Junior Department reached the National Semi-finals, four of them going on to the National Finals.

PAUL COKER was joint winner of the Piano Class of the same competition.

In the National Federation of Music Societies competition for the 1978 Award for Young Concert Artists (this year for pianists), the College provided four of the five finalists, Paul Coker being placed first and Kathryn Stott second.

We congratulate all these upon their successes which help to maintain the reputation of the College built up over nearly a century. We must never forget, however, that the reputation of this College does not depend mainly on the achievements of the few. It depends upon each one of us—day in, day out.

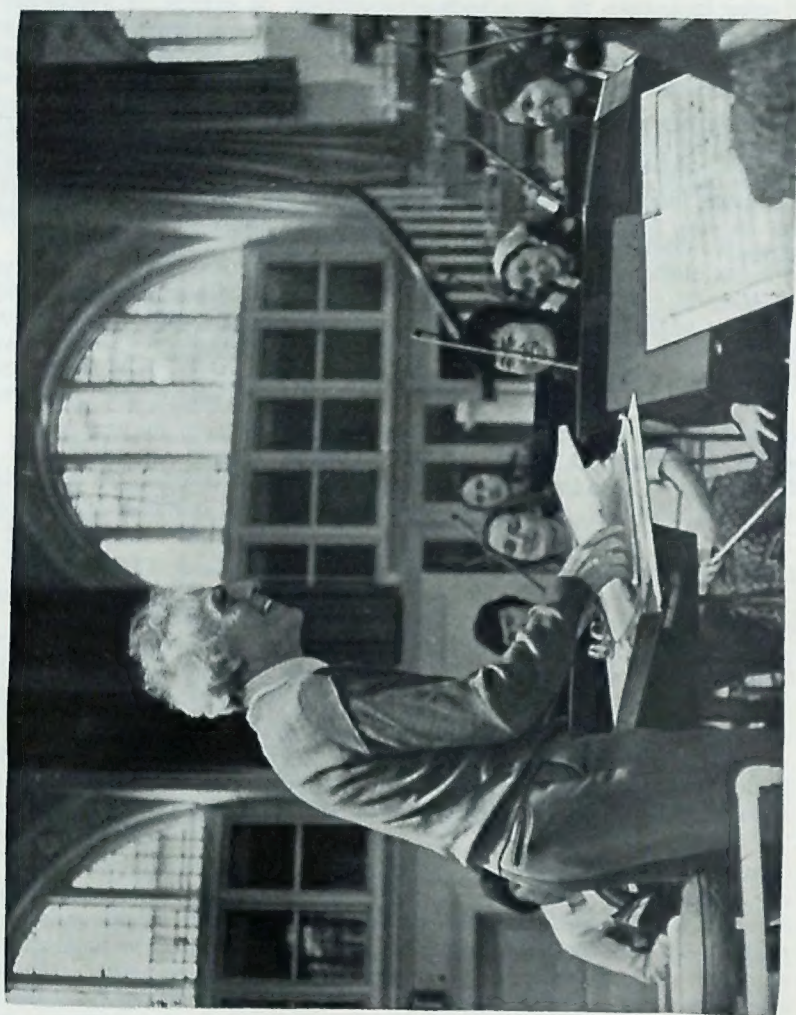
A music club on the South Coast may ask the College to provide a trio for one of its regular concerts: a provincial choral society in Essex may invite the College to provide four soloists for its annual performance of 'Messiah': a school in Berkshire may ask the College to send a string orchestra to give a concert: a London orchestra may ask the College for a 5th and 6th Trumpet. All these representatives of the College are not only judged as musicians; they are judged as people.

Those who are selected to undertake these outside engagements may feel proud to have been asked, but they should in humility remember that they may well have been invited because of the excellence of a previous group of students from the College. They need also to remember that the opportunities for the next generation of students depend to a great extent upon the performances and upon the conduct of this generation.



So our personal pride must be tempered by humility. Our corporate pride must not lead us to complacency or to self-satisfaction, nor must it induce in us a lack of tolerance or a lack of sympathy for the feelings of others. Pride in our College must rather act as a spur in our striving for the highest standards of which we are individually and collectively capable.

No group going out from the College during the last year has earned more praise and respect than the Guadagnini Quartet (Jennifer Nickson, Julie Taylor, Richard Muncey, John Chillingworth), so it is with great pleasure that I welcome them this morning and invite them to play for us the String Quartet in C minor, Op. 51, No. 1, by Brahms.



*Paul Tortelier at rehearsal with the RCM First Chamber Orchestra, 16 March 1978.*



## COLLEGE NOTES AND NEWS

### VISIT OF PAUL TORTELIER

On Thursday, 16 March 1978, the great 'cellist Paul Tortelier visited the College and appeared at a concert in the triple role of composer, conductor, and soloist. His son was the soloist in the maestro's own Violin Concerto. The full programme was as follows:

#### The First Chamber Orchestra

- |   |                       |
|---|-----------------------|
| Symphony No. 29 in A                          | <i>Mozart</i>         |
| Concerto for Violin                           | <i>Paul Tortelier</i> |
| Allegro moderato. Adagio-andante. Finale-vivo |                       |
| Soloist: YAN PASCAL TORTELIER                 |                       |
| Aria: 'Parto, parto' (La Clemenza di Tito)    | <i>Mozart</i>         |
| Soloist: Jacqueline Edwards (Exhibitioner)    |                       |
| Offrane for Strings                           | <i>Paul Tortelier</i> |
| Moderato. Andante. Allegro                    |                       |
| Concerto for Violoncello in C                 | <i>Haydn</i>          |
| Soloist: PAUL TORTELIER                       |                       |

On account of Julie Taylor's sudden recall home because of family illness, the orchestra was led at very short notice by BRADLEY CRESWICK. M. Tortelier's enthusiastic and generous personality readily communicated itself to the students, as can be understood from the photograph we publish which was taken at rehearsal. Not even the breaking of one of his strings during his encore could disturb his genial rapport on an occasion which will long remain in the memory as a musical highlight in the life of the College. As a small memento of the occasion, M. Tortelier was presented with a facsimile of the College's chief documentary treasure, the autograph manuscript of Mozart's Concerto in C minor for Pianoforte (KV 491), RCM MS 402.

## ARCHIE CAMDEN

Archie Camden, the distinguished bassoon player, reached his 90th birthday on 9 March 1978. Following the transference of his activities in 1933 from the Hallé Orchestra and the RMCM to the BBC Symphony Orchestra, he joined our professorial staff in 1946, and it was appropriate therefore that a birthday luncheon in his honour should be held at the College. Besides the Guest of Honour and Mrs Camden, together with Mr and Mrs Anthony Camden (son and daughter-in-law), there were present several other distinguished bassoonists, Gwydion Brooke, John Burness (with Mrs Burness), Vernon Elliott, Geoffrey Gambold (with Mrs Gambold), Cecil James (with Mrs James), and William Waterhouse, together with Sir David and Lady Willcocks, Sir Keith and Lady Falkner, Sir Robert Mayer, Dr Herbert Howells, Dr and Mrs Gordon Jacob, Mr and Mrs Robert Bourton, Mr and Mrs Leon Goossens, Ernest Hall, Roger Lord, Mr and Mrs Frank Merrick, Angus Morrison, Mr and Mrs Peter Morrison, and John Lyons (President, Students' Association), in addition to Alan Boxer, Geoffrey Colmer, Michael Jones (students), and Mark Fitzgerald (recent student), who, together with Mr Gambold, played music for bassoon ensemble.

## SCHOLARSHIPS, 1978

As a result of auditions in December 1977, the following Scholarships have been awarded:

WILLIAM DOUGLAS	Pianoforte
PAULA MATKIN	Singing
ROBIN O'NEILL	Bassoon
GEOFFREY PRENTICE	Percussion
MARI WILLIAMS	Singing

## THE RCM MUSEUM OF INSTRUMENTS

### *A Report by ELIZABETH WELLS*

Since the last Museum report in *The RCM Magazine* (Vol. 72 (1976), p. 39), the following instruments have been presented to the collection:

Two clarinets and a bassoon by Buffet Crampon & Cie, and a bassoon by Gautrot Marquet (made for the Royal Italian Opera) from Mr H. C. Trotman, a flute by Rudall Carte & Co. from Mr Richard Latham, a miniature violin bequeathed by Mr H. A. M. Marno, a concertina by Wheatstone from Mr Arthur Brown, and flutes by Wolf & Figg and by A. R. Hammig, oboes by J. Sharpe, by A. Morton & Sons, and by Metzler, clarinets by J. Keilworth and by C. Meinel, a keyed bugle by Kohler, a cornet by Metzler & Co., and a natural horn by G. Zinzi, all from Mr E. A. K. Ridley.





*Archie Camden's 90th birthday party.*

We are extremely grateful to all these donors who make it possible for the collection to develop. Most of all we are indebted to Mr Ridley, who has filled in many of the gaps in the wind series; he has also helped us in innumerable other ways.

The museum re-opened in January 1977 after six months' closure whilst a small extension was added to the entrance end. This was to give much-needed extra office and storage space. During the closure we were able to carry out maintenance work on the show cases and instruments, and documentation for the catalogue. Since the museum re-opened, the number of visitors has continued to increase each term. Many of the parties from schools and further education colleges ask for an illustrated talk on the collection, and during the last two terms Lorna Fulford has provided excellent demonstrations of the keyboard instruments for these parties, and also for the talks on the collection given to the first-year RCM students last autumn; her sympathetic playing has added considerably to the success of these occasions. The number of RCM students who come into the museum has also noticeably increased this year.

Two BBC interviews were recently recorded in the museum—one of which was, at very short notice, for the World Service—and Lorna Fulford also demonstrated keyboard instruments for these.

During the summer of 1977 a concert to celebrate the restoration of the 1799 Broadwood grand piano was produced, consisting of music which could have been heard in London in that year, the programme of which was printed in the *Magazine* (Vol. 73 (1977) p. 56). In the autumn of 1977 two informal recitals took place: in the first, on 28 September, harpsichords, spinets and a clavichord were played by Ruth Dyson, Sara Stowe, and Lorna Fulford. In the second, on 2 November, a programme for the sesquicentenary of Beethoven's death, three of his sonatas written between 1796 and 1800 were played on the Broadwood grand piano, the Guarnerius violin and an early 19th-century hand horn; the performers were Bernard Roberts, Julie Taylor, Melanie Horne, Stuart Bower, and Christopher Blake. This concert was memorable not only for some beautiful playing but also for the power cuts which preceded it; all the preliminary scene-shifting took place in darkness. The audience seemed disappointed when the lights suddenly blazed on and our few candles were extinguished, but it was a considerable relief to be able to have the air conditioning back in operation. The Broadwood is a really splendid addition to our concert resources, and in particular throws new light on the late sonatas by Haydn written after he had been lent a similar Broadwood instrument.

Two more working drawings have now been published: the division viol by Barak Norman, and the harpsichord by Alessandro Trasuntino. This is one of the earliest surviving harpsichords; since it has not been restored, information on its internal construction was obtained by X-ray photography. This showed that repairs and modifi-





*Harpsichord by Alessandro Trasuntino, Venice, 1531.  
RCM Museum of Instruments.*

cations to the compass, registration, and barring were made by an excellent craftsman in 1693. There will soon be very few early harpsichords that have not been restored during the 20th century, and it seems right that we should preserve this fine instrument without interfering with it. We very much hope that one day it will be possible for the RCM to have a copy built, as we were able to do for the clavicytherium.

In addition to the eight working drawings now available, photographs and X-ray prints are constantly in demand, both by builders and authors: to give just two examples, *The New Grove Dictionary* will include photographs of many RCM instruments. Further working drawings are in progress, and amongst the current restorations the Father Smith organ is nearing completion.

Note on the harpsichord by Alessandro Trasuntino made in Venice in 1531 and illustrated on p. 60. Originally built with 1 x 8ft and 1 x 4ft registers and a probable compass of C/E-f<sup>3</sup>, it now has two 8ft registers and a compass of BB/GG-c<sup>3</sup>. The instrument is decorated with a painted pattern of alternating scrolls and moresque strapwork in greens, brown, and gold. Inside the lid of the outer case is a painting of Venus and Cupid by the school of Paris Bordone in Venice, c. 1580 and the outside of the case is decorated with later paintings in grisaille.

#### T. A. ARNE & 'JUDITH'

Arne died on 5 March 1778, and on 6 March 1978, the morrow of the 250th anniversary, Robin Langley gave a public lecture at the College about his music. Few of us know much about Arne's music other than 'Rule, Britannia', 'Water parted from the sea', the Shakespeare songs, and the odd harpsichord sonata. Even the form in which the Shakespeare songs are generally met with—that is, with piano accompaniment alone—does them far from justice, fine though their vocal lines are; and for the most part Arne takes his place rather vaguely in the mind as an 'Earlye Englyshe' figure of some slight charm.

Mr Langley (no relation, by the way of Hubert Langley who published a short book on Arne in 1938) made no bones about staking Arne's claim to be 'the one English composer of the 18th century who was of European stature', well above Greene and Boyce. The unaccountable vagaries of the tape-deck in the College's public Recital Hall deprived us of many illustrations the lecturer had prepared for us, and clearly upset the thread of his argument. Yet enough survived to reveal something of the substance—the vigour of Arne's ideas, the resource of his instrumentation, and the strong sweep of his writing for solo voice—on which Mr Langley's advocacy rested. This was no Handel-and-water (indeed, it was often decisively post-, and therefore un-Handelian), and was far from being a matter of mere period attractiveness.



The lecture was designed as a preliminary to the performance of Arne's oratorio 'Judith' under Sir David Willcocks on Wednesday, 15 March (for details, see p. 78). The immediate impression was of a completely convincing work, not just an historical specimen, on a big scale, where so much of the best of early English music (even Purcell's) is restricted to small canvasses. It is indeed a long work, and suffers a disadvantage that its recitativo secco is not only so very secco but also almost totally predictable, so that one could at any point mentally supply the next two bars without any effort of thought. Arne seems to have realized this and escaped whenever he could into recitativo stromentato, in which he had considerable command of resource. As a whole, the oratorio firmly left the baroque style behind, and moved English music well forward in style. There were many instrumental touches of great effectiveness, especially the harp obbligato (played with much skill by Gillian Tingay) to one of the arias, and the obbligato for two cellos to another. The choruses were mainly brief, and eschewed contrapuntal working out, which would have imported an archaic element. But the chief interest of the music, despite some conventional stretches, rested on the numerous big arias, especially those allotted to Judith. One must not, for want of adequate parallels in English music of the time, be betrayed into unjustified eulogy: but in their sweep, vigour, range, and inventiveness these displayed Arne as a composer of some power and no small stature. One fell to wondering whether perhaps 'Judith' is the most notable contribution to oratorio between Handel and Haydn.

In a strong cast of soloists, Wendy Eathorne in the name-part was outstanding in the dramatic force of her utterance, and Lynda Russell (who only a few years ago was still a student here) matched her splendidly in a duet where together they displayed an almost virtuoso unanimity of ensemble. The performance was recorded by the BBC for transmission sometime in May.

Arne, by the way, was a Roman Catholic, and as such at that time was not only unfranchised but also debarred from a post as cathedral organist and incapable of holding any office under the Crown such as Master of the King's Music or Composer to the Chapel Royal. Even a regular university degree was beyond his reach, his doctorate only being obtained because degrees in music were then so much on the outer fringe of university life that the regulation about membership of the Church of England was administered with extreme casualness with regard to them. The question poses itself, did this (paradoxical) freedom operate to relieve him from whatever restraints there may be in what the 20th century calls the Establishment, so releasing greater creative energy than otherwise, or were Arne's gifts such that he would not have been affected by them? Idle to speculate, no doubt; but it is instructive to observe that the outstanding native-born English composer of the 18th century was (as would now be said with today's penchant for articulating a disability) a second-class citizen.

W.S.

## APPOINTMENTS

In succession to Miss Barbara Banner, Mrs Pamela Thompson, BA, took up appointment as Librarian of the College from 1 January 1978. For *The New Grove Dictionary of Music and Musicians*, Mrs Thompson has undertaken the translation of certain articles by Eastern European contributors.

Mrs Irene Young having felt obliged to leave us, she is succeeded as Student Counsellor from June 1978 by Mrs Michael (Doreen) Whewell. Besides being no stranger to the College herself, Mrs Whewell thoroughly understands the life of professional musicians, her late husband having been Depute Artistic Director of the Edinburgh Festival and Director of the Arts Council of Northern Ireland.

## ALLOTRIA

Because of last-minute indisposition, Willy Boskovsy was unable to pay his keenly-awaited visit to the College on 13 March 1978, when he was to have lectured and also conducted an open orchestral rehearsal. Notice was too short to prevent an audience from assembling, and, much disappointed as we were, we were also delighted that Amaryllis Fleming should slip into the breach and play Bach's Suites Nos. 2 and 6 for unaccompanied cello (BWV 1008, 1012). Miss Fleming's skill in making her playing seem so effortless allowed the composer's thought to speak to us directly in all its beauty and profundity. For Suite No. 2 in D minor she used her Stradivarius cello of 1717 with normal stringing; for No. 6 in D, 'a cinq cordes', she played on her Amati instrument of 1610, with the fifth string, as required, tuned to e<sup>1</sup>. What might have been a sorry disappointment was turned into an occasion of pleasure.

The RCM Chamber Orchestra led by Julie Taylor played for a performance of 'The Creation' (Haydn) by the Bedford Musical Society in the Corn Exchange, Bedford, on 26 February 1978, conducted by Sir David Willcocks. The three soloists (Kathleen Livingstone *soprano*, Neil Mackie *tenor*, and Stephen Roberts *baritone*) were all former RCM students.

A lecture given at the Royal Society of Arts in January 1978 recalled links between the RSA and the RCM. It was given by Reginald Nettel as part of a series on the Society's history. Our first Director, Sir George Grove, CB (1820-1900), was Secretary of the RSA from March 1850 to October 1852. This was before he had made his mark in the world of music; but the appointment led to his turning away from the profession of civil engineering which he had hitherto practised. He was the last secretary of the Society to live in accommodation on the Society's premises. Grove represents a personal link between the two institutions. The other link is historical. In the 1860's, stimulated, it is said, by the late Prince Consort, the Society (like the Gulbenkian Trust in recent days) set about investigating the provision for education in music, and issued its report in 1865.



Its recommendations raised hopes that the Government might assume responsibility—hopes then unfulfilled and to remain so for some 110 years so far as the RCM is concerned. But there was a practical outcome in the eventual establishment of the National Training School for Music, the precursor of the RCM, to whose buildings (now the RCO) the College was to become the heir.

Meeting in the beautiful apartments designed for the RSA by Robert and James Adam in 1772 as part of their Adelphi scheme, one was tempted to envy the Society its good fortune at having been founded at a period from which it derived accommodation so dignified, comely, and graceful.

QUEEN ALEXANDRA'S HOUSE. Her Royal Highness Princess Alexandra, Mrs Angus Ogilvy, visited the House in her capacity of President on 26 January 1978. During an extensive tour of the House the Princess talked with many of the students and several more had the great pleasure of meeting Her Royal Highness at the tea-party afterwards.

Thanks to Sir George Grove, the College is the fortunate owner of the original manuscript sketch in Schubert's autograph of his incomplete Symphony in e/E (RCM MS 586), dated August 1821. Schubert completed in every detail the 34-bar opening Adagio in e, likewise also the first 76 bars of the ensuing Allegro in E. Thereafter, to the end of the entire work, he wrote something, at least, in every bar, so that all his leading thematic material is disclosed. But though at certain points the scoring is fuller, these memoranda are mostly in monodic form only, without indications of harmony, texture, or figuration. Nevertheless, at the beginning of each movement the tempi and the names and clefs of the instruments are given in full. The movements indicated are:

Adagio in e, common time (34 bars; complete), leading to:

Allegro in E, common time (complete only for the first 76 bars).

Andante in A, 6-8 time.

Scherzo in C, with Trio in A, 3-4 time.

Allegro giusto in E, 2-4 time.

The whole sketch runs to 167 pages of score, and is sufficient to indicate a work of equivalent scope to the 'Great' Symphony in C.

An essay in completion by J. F. Barnett was performed in 1883 at the Crystal Palace, and later Weingartner also undertook a completion. Readers will be interested to hear that yet a further essay has been attempted, based on a close study of Schubert's style, by Brian Newbould, a lecturer in the Music Department of the University of Leeds, where it was publicly performed in February 1978.

Handwritten musical score for the opening of Schubert's incomplete Symphony in E minor/major. The score is written on ten staves, with the following instruments labeled on the left:

- Violoncello
- Violoncello
- Viola
- Violoncello
- Viola
- Violoncello
- Violoncello
- Violoncello
- Violoncello
- Violoncello

The score is written in E minor/major and is marked "Allegro". The tempo is indicated as "Allegro" and the key signature is E minor/major. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Opening of Schubert's incomplete Symphony in E minor/major  
in the composer's hand. RCM MS 586.



## THE GULBENKIAN REPORT

### THE TRAINING OF MUSICIANS

*The Report of a Committee of Enquiry appointed by the  
Calouste Gulbenkian Foundation*

The following explanation, summary, and comments have been kindly supplied by the director:

December 1977 saw the publication of an important report commissioned by the Gulbenkian Foundation. This is of particular interest to all of us at this College, because it is a detailed enquiry into the training of musicians. The enquiry was undertaken by a committee under the chairmanship of Lord Vaizey, who had also headed an influential enquiry into professional training for drama a few years ago. The committee consisted of 14 men and women with wide knowledge of musical education who were able between them to visit a large number of universities, colleges and schools and to receive evidence from many individuals and musical organisations. Many of our own professors and students gave evidence and submitted views.

The terms of reference of the committee included (i) consideration of the present provision in music colleges for the training of instrumentalists (both soloists and orchestral players), singers (both concert artists and opera performers), conductors, composers, and music teachers; (ii) consideration of ways of safeguarding and advancing training in music at national and local level in the current economic climate and beyond; (iii) investigation of any disparity between the numbers undergoing training and employment opportunities; and (iv) a review of the present arrangements for providing career advice.

Here are some of the recommendations contained in the Report (but without the detailed evidence and supporting arguments) insofar as they concern students at the music colleges:

*All music colleges should offer four-year first degree courses in order to raise the standard of achievement attained by students at the end of their course. The first two years should be a basic course normally leading to a Diploma of Higher Education. Students admitted to this course should qualify for a mandatory grant. Special arrangements should be made to ensure that the gifted musician without two 'A' levels or equivalent qualification is not denied a grant.*

*The music colleges should concentrate mainly on the training of intending performers and instrumental teachers rather than on those seeking a higher education in music or intending primarily to become teachers. This will mean a reduction in the number of students*

entering the music colleges, but the fact that all music colleges may be offering four-year courses will mean that the number of students at the music colleges at any one time will be only slightly less than at present. In order to improve the quality of instrumental teaching available to children in future years, instruction in how to teach the instrument should be an important part of most music college courses.

Those students who wish to obtain a qualification as a class teacher specialising in music (of whom only a small number will be required in future on account of the decline in the child population) should have several options open to them. If they want to go to a music college, they could go for two years only, take the DIP HE and then go on to a college of higher education offering music as a major option in order to obtain a B ED degree, or they could take a B ED at one of these colleges of higher education and not go to a music college at all. Others will go to a university. Alternatively, if they wish to raise the standard of their performance to a high level, then they should be able to choose between a music college that offers a four-year instrumental teacher's course with a class teaching qualification built into the course concurrently with instrumental training, or a college of higher education similarly designated for this purpose and with its staff and facilities suitably developed.

In addition to raising standards, the principal advantage of the four-year music college course outlined above is the flexibility that it offers. Students can choose to spend four years or two years at a music college. If they spend only two years, then they can either go on to a college of higher education to obtain qualified teacher status, or go on to a university or in very rare cases they may even go straight into the profession before completing the course. Conversely, it would be possible in certain cases for those who start at a university or college of higher education to transfer to a music college for their final two years.

The music colleges in London face particular difficulties at the present time on account of the fact that, unlike most of the other music colleges, they are not part of the public sector. It is unsatisfactory in principle that the form of public subsidy provided to some of the most eminent colleges in the country should be one of a guarantee against loss rather than a positive programme for the development of music training and education.

The Royal Academy of Music, the Royal College of Music, and Trinity College of Music should either become monotechnics maintained by local authorities or they should become colleges of the University of London. In view of its experience in training instrumental teachers, Trinity College should be linked with an existing teacher training institution and should be the one music college that offers a four-year course with a teaching qualification built in as part of the course.



The nature of music training requires a higher level of individual instruction than that needed in most other areas of higher education. The student/teacher ratio should be of the same order as that existing in medical schools, namely 5:1, rather than the 8½:1 that normally exists in higher education.

In the case of singers, LEA's should be prepared to defer or extend grants until a singer's voice has matured sufficiently to take advantage of the rigorous training necessary. In places where there are opera companies, students should be able to gain in-service training through periods of secondment to these companies.

For the young composer, the greatest need is that he should be able to hear his music performed as he develops. The Arts Council of Great Britain should consider providing more funds for the preparation and playing of new music by promising young composers as soon as they emerge from full-time study.

Similarly, funds should be made available to enable the opera houses to maintain one or two young conductors in addition to their normal establishment. Student conductors should be given favourable consideration when they apply for postgraduate awards, since they may have necessarily exhausted their grant entitlement in training to become a good enough musician to go on to study as a conductor.

Students at the music colleges in London face particular difficulties on account of lack of residential accommodation near their colleges and the consequent need to spend much time and money on travelling to and from their colleges. The present total provision of about 200 residential places should be trebled. An immediate attempt should be made to house an additional 400 students within easy access of their colleges by making use of surplus accommodation becoming available from the closure of colleges of education or other public buildings that would be unsuitable for normal family accommodation. All music colleges should offer more career advice, especially in relation to the period at the end of full-time study when students are trying to establish themselves in the profession.

These recommendations, if implemented, could greatly benefit the students who come to this College in the future. But the big question remains. Will they be implemented? A similar enquiry in 1965 led to very little action either by the Government or by the Music Colleges themselves. I am sure that members of our College Council, and members of our Board of Professors and of Faculty Boards will study with care the Report and its recommendations. Representations will be made to the appropriate Government departments and to the Arts Council with the object of securing implementation of those recommendations of which the College Council approves, which involve additional public expenditure.

Although this was not an official Government enquiry, Lord Vaisey, chairman of the committee who prepared the report, will doubtless initiate a debate in the House of Lords which will inevitably direct the attention of the Government in power to the urgent need for a new financial structure for the music colleges.

DAVID WILLCOCKS

## CORRESPONDENCE

From the Bursar (Major D. A. Imlay)

Dear Sir,

Will you please allow me to explain the following matters in the *Magazine*?

### LIFETIME GIFTS AND BEQUESTS TO THE COLLEGE

During the past ninety-five years very many gifts and bequests have come to the College, most of them from former students in the form of endowments for scholarships, exhibitions, prizes, or *cri-de-coeur* funds. The majority of the present awards in the College originated in this way.

Some of our predecessors were sufficiently generous and devoted to wish to give back something in return for happy and rewarding times spent here as students or professors, sometimes as both. Such new bequests are still made and are most welcome.

For perhaps the past ten years, people enquiring how to organise a bequest in their Wills have been asked to avoid confining future awards to 'a left-armed flautist from Giggleswick'. Deliberate geographical, personal, or musical limitations prevent the flexibility which is increasingly desirable if the College is to be able to apply the restricted available resources to the greatest possible benefit in response to needs as they arise.

Nevertheless, for a performer on a particular instrument to be more interested in helping future students of that instrument than those of others is understandable. The best of both worlds can almost always be obtained by a form of words which does not oblige the College inflexibly to adhere to some particular preference when no one suitable for it is available. The College has a standard form of wording to offer.

The haphazard accumulation of tied bequests has led to much stronger support for certain instruments than for others, and for some instruments none at all. The gaps can best be filled by future gifts and bequests containing no stipulations, so enabling the Director of the day to meet the costs of any desirable acquisition for students, professors, or non-teaching staff which the Department of Education and Science would either refuse to finance or could not be expected to support in times of national economic stringency.

Fortunately, present legislation allows the College, as a Registered Charity, to accept life-time gifts or bequests without liability to either party for Capital Gains Tax, or, as far as Capital Transfer Tax is concerned, up to a maximum of £100,000; and, if the donor survives for more than one year, larger gifts escape the latter tax.

Yours faithfully,

DAVID IMLAY



## FIFTY YEARS AGO

*The RCM Magazine*, Vol. 24, No. 2, covering events of the Easter Term 1928, records that the [First] Orchestra was conducted by 'Mr. Adrian C. Boulton' (then a professor at the College), and that Meriel St Clair (then a student) sang a group of Brahms Lieder at a College Chamber Concert. Under 'The Royal Collegian Abroad' we learn that the Piano Quartet Players (Angus Morrison, Kenneth Skeaping, Bernard Shore, Edward J. Robinson) performed Piano Quartets by Fauré and Dvorak, and that 'Mr Thomas Armstrong' and 'Mr Herbert Sumsion' were appointed organists respectively of Exeter and Gloucester Cathedrals. There is an extensive notice of Gordon Jacob's ballet 'The Jew in the Bush', contributed by Patrick Hadley (afterwards Professor of Music in the University of Cambridge), which we reprint in abbreviated form as follows:

'The Jew in the Bush', a ballet by Gordon Jacob with choreography and production by Penelope Spencer, was given at the College on 12 March 1928. The music had previously been heard in 1923 at a Patron's Fund rehearsal, but so far as I know the ballet has never before been given. It seems a pity that more opportunities are not given to ballet composers for the production of their work, and the College is to be congratulated upon being one of the few places where such performances are given. . . . What seems to me to give 'The Jew in the Bush' its peculiar exhilaration is the fact that every note of the score, and every movement the music suggests, springs inevitably out of the familiar fairy-tale. . . . Mr Jacob interweaves his music round every detail of the plot, while keeping his eye on the whole, reserving himself for the salient moments, with great skill. His characterisation is comprehensive, his effects being obtained with surprising economy. His orchestra (in which a piano adds exuberance here and there) is not particularly large, and all the devices of 'modern' harmony and orchestration are at his command. One critic complained of the consecutive fifths; he seems to have allowed the two bars or so of this illicit behaviour—which I am told do exist, but which had escaped my notice—to prey on his mind unduly.

The performance was good, and everyone concerned in it—especially Miss Spencer, and the composer himself, who conducted—is to be congratulated. Though the undertaking was primarily a College concern, the production deserved more extra musical attention, and so one hopes for more performances of 'The Jew in the Bush', so that a larger public can judge of its worth.

## *THE RCM UNION*

### SECRETARY'S NOTES

The Annual At Home will be on Thursday, 22 June 1978, at 7.15 p.m. We look forward to seeing a large number of members and those present students who would like to come are asked to apply for tickets in the Union Office (Room 45) on Tuesday or Friday during the preceding week.

There will be many students leaving College this term and it is very much hoped that they will wish to continue membership of the Union. The annual subscription for the first two years after leaving is £1.50 due on 1 September.

SYLVIA LATHAM,

Honorary Secretary

### NEW MEMBERS

Margaret Andrews  
Julian Baker  
Sandra Barnett  
Richard Brabrooke  
John Burness

Mrs Nidia Clarke  
Mrs D. Jenkins (Bridget Strong)  
Mrs. K. John (Carol Grange)  
Jana Leden  
Mrs Dobbs-Frank (Ruth Pearl)



## ACTA MAJORUM

### THE ROYAL COLLEGIAN AT HOME AND ABROAD

#### APPOINTMENTS

KATHRYN BURGESS (viola) has been appointed to the BBC Welsh Orchestra.

GERALD GIFFORD has been elected a Senior Research Fellow of Wolfson College, Cambridge and has also been appointed Director of Music there. He will continue to teach at the RCM.

COLIN HOWARD has been appointed Director of Music at Highgate School.

MICHAEL PEARCE has been appointed 1st Clarinet of the Welsh Philharmonia Orchestra.

#### AWARDS

SALLY BURGESS has been chosen by the National Music Council to represent Great Britain at the International Rostrum of Young Interpreters to be held at Bratislava.

PAUL COKER has won the National Federation of Music Societies Annual Award for young concert artists.

JUSTIN CONNOLLY has received an Arts Council bursary for composers.

MICHAEL COOK, proxime accessit for the Boise Scholarship.

BRADLEY CRESWICK has been awarded a Boise Scholarship.

FRANCES EAGAR was joint winner with the Bochmann String Quartet of the Student Recording Scheme Ivor Sutton Prize of a Wigmore Hall Recital sponsored by EMI Tape.

JACQUELINE EDWARDS has been awarded a Boise Scholarship.

ROSEMARY FIELD has obtained the FRCO diploma.

DONALD FRANCKE has been elected a member of the Halley Society.

JENNIFER E. JOHNSON obtained the degree of PH D (University of Wales, Cardiff) in 1976 for her thesis 'Domenico Cimarosa, 1749-1801', and subsequently received the British Academy's European Research Fellowship in the Humanities and Social Sciences, 1976-77.

JOHN LAMBERT has received an Arts Council bursary for composers.

ANDREW LUCAS was joint winner of the Sawyer Prize awarded in connection with the FRCO diploma.

ELIZABETH LUTYENS has received an Arts Council bursary for composers.

CAROLINE NEILL ('cello) has won the String Section award of the BBC Young Musicians of the Year competition (Scottish Region).

JACEK STRAUCH has won the Kathleen Ferrier Scholarship, 1978.

ADRIAN WILLIAMS has won the Menuhin Prize for composition, awarded triennially to a British composer under the age of 30. The prize of £500 carries with it a performance in St John's Smith Square, by the ERMA London Senior Orchestra.

DAVID FUEST (clarinet) and TIMOTHY CAREY (piano) also DAVID COWLEY (oboe) and BRYAN EVANS (piano) have been selected for the 1977-78 Lambeth Music Award. This is made to the best performers in a series of competitive recitals, and takes the form of a Purcell Room recital.

## PUBLICATIONS

JOHN CHURCHILL (editor): 'Pasquali's Thorough Bass made Easy of 1763' (OUP, 1974).

A. E. F. DICKINSON: 'The Music of Berlioz' (Faber & Faber). A paper-back re-issue of the original hard-back edition, 1972.

PAUL FARMER (with Tony Attwood): 'Pop Workbook' (Edward Arnold, 1978).

HERBERT HOWELLS: 'Sweetest of sweets (SSATB) and 'Antiphon' (SATB), words by George Herbert (OUP, 1978. Oxford Anthems 324-5).

MARY REMNANT: Musical Instruments of the West (Batsford, 1978)

JASPER ROOPER: 'Visio Dei' (inspired by the new rose window of Lancing College Chapel, and inscribed 'For Lancing College Chapel 1978 and St Bartholomew's Church, Brighton).

## MISCELLANEOUS

PAUL ARMSTRONG gave a piano recital sponsored by the Munster Trust at the Wilmore Hall, 15 February 1978.

MICHAEL CHIBBETT has returned to this country after teaching as Artist-in-Residence at Washington University, St. Louis.

PETER SOLOMON has been assistant at the British Embassy Church in Paris during 1976-77 while studying with Marie-Claire Alain. He will be studying with Wolfgang Stockmeier in Cologne Conservatory during 1978.

JOHN WILKINSON celebrated his 25th year as conductor of the Surbiton Oratorio Society with a performance of Verdi's Requiem Mass in Guildford Cathedral.

We have received a letter from Mrs Peter Woodroffe (MARILYN TOLLER) giving the sad news that her baby daughter, Apphie, died on 18 February 1978, aged 13 months.

## BIRTHS, MARRIAGES AND DEATHS

\* = Collegian

### BIRTHS

EBLING: to Mary\* (Thurman) and Paul Ebling, a son, Andrew Jonathan Mark, 4 March 1978, a brother for Katharine Anne.

FAIRBANK: to Sarah\* (Brown) and John Fairbank\*, a son, Daniel, 23 October 1977.

MAIR: to Phyllida\* (David) and Donald Mair, a daughter, Fiona Caroline, 20 February 1978.

ROSS MARTYN: to Pauline\* (Jennings) and John Ross Martyn, a son, Philip Jonathan, 11 January 1978.

### MARRIAGES

OAKES-CUNNINGHAM: Jeremy Oakes to Fiona Cunningham\*, 1 April 1978. POPPERWELL-WAYMAN: Andrew Popperwell\* to Sarah Wayman\*, 31 December 1977.

REID-BISHOP: Peter Reid to Patricia Bishop\*, 10 December 1977.

SWINNERTON-DE OLIVERA: Andrew Swinnerton\* to Marie Brás de Olivera, 12 January 1978 in Lisbon.

WILKINSON-BARBER: John Wilkinson\* to Ruth Ann Barber, 29 December 1977.

### DEATHS

CALLOW, Kathleen (Shelbourne), 30 March 1978.

CAPRARA, René, 11 December 1977.

FOOKS, the Hon. Lady (Mary Josephine, née Balfour), widow of Sir Raymond Fooks, 14 April 1978.

HOLCROFT, Helen M., 23 January 1978.

LASKER, Vally, 29 March 1978.

RUSSELL, Leslie, 10 February 1978.

WATKINS, Thora Beatrice (formerly Jacques, née Wells), 6 February 1978.

YENDELL, Agnes Bowman (née Graham), December 1977.



## OBITUARY

### LESLIE RUSSELL

(Studley) Leslie Russell (born July 1901), who died on 10 February 1978, was a chorister of Christ Church, Oxford, contemporaneously with Sir William Walton under Henry Ley, proceeding thence with a music scholarship to Clifton. He returned to Christ Church as an undergraduate, where he read classics. On coming down from Oxford he studied for two years (1928-30) at the RCM, working at composition and conducting, and in 1930 he went abroad to Austria and Italy with the Octavia travelling scholarship. He took the Oxford degree of D Mus in 1934.

After a period as Director of Music at Sutton Valence School he went to Newcastle in 1935 as head of the Newcastle Conservatory. Then he became music adviser to the Buckinghamshire County Council, and finally, in 1946, music adviser to the former London County Council. This post, which he held till his retirement in 1965, was now made a full-time appointment, having previously been held by Sir Percy Buck and Reginald Jacques on a part-time basis.

Recognizing the importance of extending opportunities for young people to play in orchestras such as those provided by Ernest Read's London Junior Orchestra, Russell widened the field by establishing and conducting with much success the London Schools Symphony Orchestra.

### ANNE EYRE MARPLES

Anne Marples, whose death on 3 October 1977 was announced in our last issue, studied piano accompaniment and singing at the College from 1922 to 1925. Miss Mary Mason, Warden of the Pathfinder Fellowship, writes: 'I knew Anne in connection with the Pathfinder Fellowship to which she belonged for about 40 years. She was an inspiration both in her faith and courage to young and old members of this group. Anne interrupted her musical career shortly before the war to train to be a nurse—after which she nursed for some years before going back to her musical career as an accompanist'.

Anne Marples was a devoted member of the RCM Union for over 50 years and her visits to College will be very much missed.

### VALLY LASKER

News of Vally Lasker's death on 29 March 1978 at the age of 93 reached us while the preparation of this issue was at an advanced stage. Her passing recalls her important association with Gustav Holst's work at St Paul's Girls' School. Until last year she was a regular visitor to the College, helping to keep the Opera School's library in repair. A memorial service was held on 18 April at St. Peter's, Kensington Park Road, when Richard Latham read the Lesson, Sir Thomas Armstrong gave an Address, and the Director played the organ. We hope to print a tribute to her in our next issue.

## COLLEGE RECORD: Programmes, Examinations, Prizes

### Spring Term Concerts, 1978

§ Scholar    † Associated Board Scholar    ¶ Exhibitioner

January 16

#### INFORMAL CONCERT

J. S. BACH Partita in B flat; Anthony Bateman *harpsichord*. POULENC Sonata; Louise Glanville *flute*, Patrick Fitzpatrick *piano*. RAKHMANINOV Five Preludes; Christopher Lee *piano*.

January 19

#### CHAMBER CONCERT

BRAHMS Variations on a Theme by Haydn, Op. 56b; Héctor Moreno, Norberto Capelli *planos*. SCHUMANN Frauen-Liebe und Leben, Op. 42; Barbara Wade *mezzo-soprano*, Christopher Lee *piano*. DVORAK Quintet in A, Op. 81; Susan Rennie *piano*, Gregory Squire†, Carolyn Franks§ *violins*, Colin Start *viola*, Boris Webster§ *cello*.

January 23

#### INFORMAL CONCERT

J. S. BACH Sonata No. 5 in e; Jonathan Bager¶ *flute*, Sara Stowe§ *harpsichord*, Jeanette Mountain *cello continuo*. SAINT-SAENS Fantaisie, Op. 124; Gregory Warren Wilson *violin*, Rachel Masters§ *harp*. DEBUSSY Three Studies, II/8, I/6, I/5; Mlyako Hashimoto *piano*. BARTOK Rhapsody No. 1; Richard Lester§ *cello*, Valerie Ashworth§ *piano*.

January 23

#### THE SECOND CHAMBER ORCHESTRA

leader Catherine Lord†

conductor JOHN FORSTER

DELIUS The Walk to Paradise Garden, GORDON JACOB Concerto for horn and string orchestra; Christopher Blake§. BRUCH Kol Nidrei for cello and orchestra; Mark Bailey§. MOZART Sinfonia Concertante in E flat, KV Anh. 9; Jonathan Small§ *oboe*, Richard Dickins¶ *clarinet*, Stuart Bower *horn*, W. Michael Jones† *baritone*. MENDELSSOHN Overture, Ruy Blas, Op. 95.

January 27

#### CLAVICHORD RECITAL

HANDEL-DART Suite for two keyboards; Ruth Dyson, Nicholas McGegan, *clavichords*. CANALI Two canzonas; Fiona Piall *treble recorder*, Kim Lawson *tenor recorder*, Elizabeth Page *basset recorder*, David Horn *bass recorder*. ANON/KINDERMANN/FROBERGER/J. S. BACH Clavichord solos; Ruth Dyson. WEISS Suite in d; David Parsons *lute*. HERBERT HOWELLS Goff's Fireside/Dyson's Delight/Walton's Toy; Ruth Dyson *clavichord*. TELEMANN Fantasia II; Fiona Piall *baroque flute*. SCHUSTER/SCHIEDLER/NEEFE Clavichord duets; Ruth Dyson, Nicholas McGegan.

January 30

#### INFORMAL CONCERT

VAUGHAN WILLIAMS Songs of Travel; Charles Luxford *bass-baritone*, Jane Robinson *piano*, RAVEL Ondine, LISZT Les Jeux d'Eau à la Villa d'Este; Gérald Proulx *piano*. FAURE Four songs, Opp 18/3, 46/2, 23/1, 39/2; Catherine Rogers§ *contralto*, Lydia Adams *piano*. LIST Mephisto Waltz No. 1; Phillip Houlihan¶ *piano*.



January 31

**THE SECOND ORCHESTRA**

leader Nicholas Woodall†  
conductor MICHAEL LANKESTER

ELGAR Overture, Cockaigne, Op. 40; Doron Salomon conductor. SAINT-SAENS Violin Concerto No. 3 in b, Op. 61; David Towse†. STRAVINSKY Symphony in Three Movements.

February 6

**INFORMAL CONCERT**

JOHN McCABE Bagatelles (1965); Michael Pearce§, David Fuest clarinets. HANDEL Three arias, arr. Somervell; Susan Devlin mezzo-soprano, Clive Pollard piano. MESSIAEN Le Merle Noir; Jonathan Booty flute, Alexander Wells piano. BRAHMS Trio in a, Op. 114; Richard Dickins† clarinet, Mark Bailey§ cello, Maureen Parrington piano.

February 9

**THE FIRST CHAMBER ORCHESTRA**

leader Julie Taylor†  
conductor RAPHAEL SOMMER

BRAHMS Serenade in D, Op. 11. FRANCAIX L'horloge de Flore; David Thomas oboe. RODRIGO Sones en la Giralda (1st London performance); Gillian Tingay§ harp. IBERT Concertino da Camera; John Harle§ alto saxophone. ELGAR Cello Concerto in e, Op. 85; Jeanette Mountain.

February 13

**INFORMAL CONCERT**

GURNEY Five Songs; Gillian Lee mezzo-soprano, Christopher Lee piano. SCHUMANN Märchenbilder, Op. 113; Ivo-Jan van der Werff viola, Valerie Ashworth§ piano. FAURE Four songs; Peta Sheridan soprano, Bryan Evans† piano. MICHAEL TIPPETT Sonata No. 2 (1962) Paul Coker§ piano.

February 14

**SERATA ITALIANA**

presented by DR LELLA ALBERG with singers of the Italian Class  
Items by DONATO, LASSUS, MONTEVERDI, A. SCARLATTI, D'ASTORGA, MARCELLO, PERGOLES, DURANTE, D. SCARLATTI, MOZART, DONIZETTI, TOSTI, ROSSINI, BELLINI, VERDI; Helen Kucharek†, Jane Gregory§, Amanda Muir, Peta Sheridan, Naomi Johnston§, Charlotte de Rothschild, Jane Morris, Heather Keens, Victoria Smith, Michelle Forrest, Anne Aldridge, Cathryn Pope sopranos, Jean Parker mezzo-soprano, Jennifer Higgins contralto, Philip Salmon†, Andrew Yeats†, Garry Sutcliffe, Gareth Valentine tenors, Michael W. Jones, Simon Evans baritones, Jonathan Wood bass, Sara Stowe§ harpsichord and piano, Michel Bondy harpsichord, Stewart Emerson, Simon Twiselton, Annette Dollery, Harriet Lawson, Gérald Proulx pianos.

February 16

**CHAMBER CONCERT**

DUPARC Three songs/LENNOX BERKELEY Five poems of W. H. Auden, Op. 53; Jacqueline Edwards† mezzo-soprano, Stephen Betteridge piano. MOZART Serenade No. 10 in B flat, KV 361; Jonathan Small§, Nicholas Winfield oboes, David Fuest, Jennifer Lewis clarinets, Michael Pearce§, Tessa Nurney basset-horns, Geoffrey Colmer, W. Michael Jones† bassoons, Simon Durnford double bassoon, Allison Orr-Hughes§, Fiona Cunningham, Stephanie Marsland, Martin Taggart horns, directed by Christopher Hyde-Smith.

February 20

**INFORMAL CONCERT**

D. SCARLATTI Six sonatas, K. 366-7, 398-9, 372-3; Lorna Fulford§ harpsichord. WILLIAM ALWYN 'Naiades': Fantasy-Sonata; Ian Fawcett flute, Rachel Masters§ harp. RAKHMANINOV Composizioni da Camera/BELLINI Vocalise/RAVEL Vocalise-Etude; Anne Aldridge soprano, Su-Chen Chen piano. CHOPIN Polonaise-Fantaisie, Op. 61; Nget-Sim Chin§ piano.

February 20

IMPROVISATION CONCERT

directed by JOHN LAMBERT (organ)

STOCKHAUSEN Pisces, from Tierkreis. *Improvisation: Contrasts I*. STOCKHAUSEN Taurus, Gemini, Leo, from Tierkreis. FELDMAN Music for two pianos. STOCKHAUSEN Virgo, Scorpio, Capricorn, from Tierkreis. *Improvisation: Contrasts II*. STOCKHAUSEN Aquarius, from Tierkreis. Ian Assersohn harpsichord, marimba, Keith Burston piano, Ross Campbell§ flute, piccolo, Douglas Gould piano, Peter Howe guitar, Catherine Pluygers oboe, Roberto Sierra piano, celeste, Jeffery Wilson vibraphone, glockenspiel, clarinet, Nicholas Wilson flute, piano.

February 23

THE FIRST ORCHESTRA

leader Madeleine Mitchell§

THE RCM CHORUS

conductors Sir DAVID WILLCOCKS\*, JUSTIN CONNOLLY†

FAURE Requiem Mass\*; Nicola Jenkin soprano, Paul Wilson§ baritone. RICHARD DERBY Symphony†.

February 27

INFORMAL CONCERT

D. SCARLATTI Six sonatas, K. 366-7, 398-9, 372-3; Lorna Fulford§ harpsichord. CHOPIN Ballade No. 4 in f, Op. 52; Susan Rennie piano. BRAHMS Sonata in G, Op. 78; Gillian Ansell‡ violin, Ian Gaukroger piano.

February 27

COMPOSERS' GROUP CONCERT

ROGER REDGATE Chamber concerto for oboe and 14 instrumentalists; Chris Redgate oboe, Roger Redgate conductor. IAN ASSERSOHN A song of parting; Rae Cowan soprano, Ian Assersohn piano. ROSS CAMPBELL§ Two little piano pieces, Op. 14; Paul Coker§ piano. PATRICK FITZPATRICK Quartet; The Taverner Trombone Quartet (John Kenny [RAM], Martin Kelly [RAM], Susan Addison<sup>c</sup>, Robert Hughes). JEFFERY WILSON Three English songs; Jane Gregory§ soprano, Douglas Gould piano. ROBERTO SIERRA Mutaciones for 2 pianos; Alexander Wells, Daniel Beriger. ADRIAN FISH Variations on 'Pange lingua'; Ian Richards organ. PETER JONES 'and the wind cried never'; Ross Campbell§ flute, Martin Bright percussion, Peter Jones piano.

March 3

INFORMAL CONCERT IN THE MUSEUM

REICHA Three trios for 3 horns; Christopher Blake, Alison Orr-Hughes§, Stuart Bower. MOZART/BEETHOVEN Three songs; Joy Naylor soprano, Lorna Fulford§ piano. DUSSEK Sonata in D, Op. 25/2; Oliver Davies piano. MENDELSSOHN Fantaisies ou Caprices, Op. 16/2, 3; Lorna Fulford§ piano. SCHUBERT Three songs; Barbara Wade mezzo-soprano, Christopher Lee piano. CHOPIN Berceuse, Op. 57; Michael Cook piano. ROSSINI Prelude, Theme, and Variations; Stuart Bower horn, Christopher Blake piano.

Hand horns by E. J. M. Dujariez, Paris, c. 1830, by C. Zinzi & Co., Rome, c. 1860, and by Brown & Sons, London, c. 1895. Grand pianoforte by John Broadwood & Sons, London, 1799. Square pianofortes by Clementi & Co., London, c. 1825 and by Collard and Collard, London, c. 1840.

March 6

THE SECOND CHAMBER ORCHESTRA

leader Catherine Lord‡

conductor JOHN FORSTER

BOYCE Symphony No. 5 in D; Daniel Beriger conductor. BERNARD STEVENS Introduction, Variations, and Fugue on a theme of Giles Farnaby, Op. 47. MENDELSSOHN Violin Concerto in e, Op. 64; Julie Taylor‡. RESPIGHI (arr.) Suite No. 1 from Ancient Airs and Dances for Lute. PROKOFIEV Symphony No. 1 in D ('Classical').



March 7

**EARLY MUSIC CONCERT**

F. COUPERIN *L'Apothéose de Lully*; RCM and Guildhall Baroque Ensemble. WARD/BYRD/PURCELL Viol Consorts and Consort Songs; Simon Rogers, Andrew Roberts§, Adrienne Clinch, Rebecca Wexler, Adrian Lee, Michael Christie *viols*, Susannah Self *soprano*. J. S. BACH Brandenburg Concerto No. 3 in G; RCM and Guildhall Baroque Ensemble. C. P. E. BACH *Sinfonia in G for 2 flutes and strings*; RCM and Guildhall Baroque Ensemble. Catherine Mackintosh, Nicholas McGegan, *directors*.

March 9

**THE FIRST ORCHESTRA**

*leader* Madeleine Mitchell§

*conductor* NORMAN DEL MAR

IVES *Three Places in New England*. ELGAR *Symphonic Study 'Falstaff'*. WEBER *Overture, 'Euryanthe'*; Dale Fawcett *conductor*. TCHAIKOVSKY *Piano Concerto No. 1 in b flat, Op. 23*; Janusz Stechley§.

March 14

**GUITAR RECITAL**

DOWLAND/PASQUINI *Two pieces*; Graham Newling, David Catling, *guitars*. CACCINI/SCARLATTI/MONTEVERDI *Three Italian songs*; Susannah Self *soprano*, Hazel Langton *guitar*, Michael Christie *cello*. DAVID PASH *3 Dialogues for guitar and string quintet (1st performance)*; David Pash *guitar*, Jayne Thom, Andrew Read *violins*, Jim Sleigh§ *viola*, Jeanette Mountain *cello*, Alan Ferguson *double bass*. CASTELNOVO-TEDESCO *Quartet with guitar (1st movement)*; Gregory Squire†, Carolyn Franks§ *violins*, Colin Start *viola*, Hazel Langton *guitar*, Caroline West§ *cello*. MICHAEL JESSETT *2 Shakespeare songs*; Susannah Self *soprano*, Peter Howe *guitar*. MICHAEL CHRISTIE *Suite for guitar (1st performance)*; Doron Salomon. GRAHAM NEWLING *Piece (1st performance)*; David Andrews *flügelhorn*, Graham Newling *guitar*, JOHNSON/GRANADOS *2 pieces*; Hazel Langton, Peter Howe *guitars*.

March 15

**THE RCM CHORUS**

**THE FIRST ORCHESTRA**

*leader* Madeleine Mitchell§

*conductor* Sir DAVID WILLCOCKS

*Concert to mark the bicentenary of the death of T. A. Arne, March 1778*  
ARNE *Oratorio, 'Judith'*; Judith: Wendy Eathorne *soprano*; Abra: Lynda Russell *soprano*; Ozias: Charles Brett *alto*; Ian Partridge *tenor*; Holofernes: Graham Titus *bass*; Jonathan Small§ *oboe solo*, Gillian Tingay§ *harp solo*; Richard Popplewell *harpsichord continuo*, Jeanette Mountain *cello continuo*.

March 16

**THE FIRST CHAMBER ORCHESTRA**

*leader* Bradley Creswick

*conductor* PAUL TORTELIER

FOR DETAILS, SEE PAGE 56

March 20

**INFORMAL CONCERT**

STRAUSS *Serenade, Op. 7*; Jennifer Vallins, Anne Powell *flutes*, John MacIntyre§, Julia Shaw *oboes*, John Harle§, Nicholas Rodwell *clarinets*, Sebastian New, Nigel Sandall *bassoons*, John Leonard *double bassoon*, Nigel Black, Elizabeth Cohen, Timothy Caister, William Lloyd *horns*. GOUNOD *Petite Symphonie*; Susan Morfee *flute*, Alison Beard, Stephen Forbes *oboes*, John Harle§, Jill Sadler *clarinets*, Nigel Sandall, Christopher Vale *bassoons*, Nigel Black, William Lloyd *horns*. GORDON JACOB *Scherzo*; Pauline Fisher, Richard Hood *trumpets*, Fiona Cunningham *horn*, Lindsay Shilling† *trombone*. MOZART *Serenade in c, K. 388*; Kathleen Stacey, Juliet Abbott *oboes*, Jennifer Lewis, Susan Thom

*clarinets*, Jonathan Shardlow, Barbara Foster *bassoons*, Fiona Cunningham, Louise Arthur *horns*. HINDEMITH *Kleine Kammermusik für 5 Bläser*; Jonathan Bager¶ *flute*, Jonathan Small§ *oboe*, Oskar Ingolfsson *clarinet*, Simon Durnford *bassoon*, Francis Griffin *horn*. SCHOENBERG *Chamber Symphony*; Jonathan Booty *flute*, Kim Lawson *oboe*, Jonathan Small§ *cor anglais*, Victoria Medcalf¶ *clarinet B flat*, David Fuest *clarinet E flat*, Eileen Macaulay *bass clarinet*, Jane Mercy *bassoon*, Barbara Foster *double bassoon*, Stuart Bower, Simon Rayner *horns*, Gregory Squire‡, Carolyn Franks§ *violins*, Colin Start *viola*, Boris Webster§ *cello*, Patrick Laurence *double bass*.

March 21

THE SECOND ORCHESTRA  
leader Nicholas Woodall¶  
CHOIR OF THE RCM JUNIOR DEPARTMENT  
chorus master VAUGHAN MEAKINS  
LADIES OF THE RCM CHORUS  
assistant conductor Timothy Dean  
conductor MICHAEL LANKESTER

MAHLER *Symphony No. 3 in d*; Catherine Rogers§ *contralto*, Alan Pash *trombone*, Gareth Blmson§ *off-stage post horn*.

March 22

THE BACH CANTATA CHOIR  
THE FIRST CHAMBER ORCHESTRA  
leader Julie Taylor‡  
conductor DENYS DARLOW

J. S. BACH *St John Passion* (sung in German); Evangelist: Philip Salmon¶; Christus: Peter Hall; Pilate: Peter Medhurst; Peter: Charles Luxford; Officer: Graham Godfrey; Maid: Helen Kucharek¶. Janis Kelly§ *soprano*, Jennifer Higgins *contralto*, Robert Chilcott *tenor*, Jacek Strauch§ *bass*, Elizabeth Page *viola da gamba*, David Parsons *lute*, Louise Glanville, Jonathan Bager¶ *flutes*, David Thomas, Gillian Taylor *oboes and cors anglais*, Morley Whitehead *organ continuo*, John Chillingworth *cello*, Patrick Laurence *double bass*.

Because of this year's early Easter, the ARCM Diploma Examinations did not take place until some time after the end of term. Results will appear in our next issue.

### Easter Term Prizes, 1978

Joy Scott Prize (£40) .....	BRYAN EVANS
Vivlen Hamilton Prize (£30) .....	NIRIKO KAWAI
Ellen Marie Curtis Prize (£25) .....	NICHOLAS BROWN
Ellen Marie Curtis Prize (£15) .....	VIVIAN CHOI
Ivor James Cello Prize (£75) .....	ANDREW SHULMAN
Helen Just Prize (£60) .....	RICHARD LESTER
Susan Connell Memorial Prize (£90) .....	GREGORY SQUIRE, CAROLYN FRANKS, COLIN START, WILLIAM BRUCE

A CHAPTER OF AUTOBIOGRAPHY

by the late FRANK HOWES

When at the age of 16 I passed the Intermediate grade in piano of the Associated Board examinations I did not know how to distinguish the Royal Academy of Music from the Royal College of Music, but when in 1920 I decided that I must, despite my age, become a music student in order to insert some foundations beneath my active music-making, which meant further serious attempt upon the harmony that I had begun by correspondence in 1915, I could identify the RCM and could give it my allegiance because Hugh Allen had succeeded Parry as Director and Hugh Allen had been a living symbol of Music itself in Oxford for as long as I could remember, though I had had no direct contact with him till I went up to the University.

His performance of Brahms's 'German Requiem' at the time of King Edward's death was a major revelation to me, and other such impacts of his personality followed between 1910 and 1914—Vaughan Williams's 'Sea Symphony', the community carol singings in the Town Hall on the Sundays before Christmas, my membership of the Oxford Bach Choir and my participation in his performance of 'Der Freischütz' in 1912. So I applied for admission to the Royal College and worked a rudiments paper, but offered no practical subject, since my first study was to be 'paper work'. I was given some ear tests but this reversal of my usual practice of converting visual symbols into audible sounds—I was very good at sight reading within the limits of my piano technique—was beyond me. 'How many parts are there in this progression?', I was asked by Dr Davan Wetton. 'I haven't the faintest idea', I replied. From sound to symbol was at this time becoming the test of, and the method towards, musicianship, and though sight reading still maintained its place in examinations and competitions, aural training had come to stay. Allen put in Basil Allchin (Oxford's chief music teacher and sub-organist of the Cathedral) to devise a graded system for teaching it, and though I never made it as nearly second nature as sight reading, the practice of it in classes and in Percy Buck's Music Class (so called for want of a better name for Buck's peculiar all-round attitude to music)\* was of great value as part of the training for a future critic, i.e. I learned to analyse sounds, not merely recognise them as right or wrong. Anyhow, I was accepted as a student and put for first-study

\* In the Royal College of Music the term 'Music Class' goes back earlier than the period when Buck had charge of it, having formerly been the responsibility of Sir Walter Parratt, who—so we understand—not only used the piano as a means of dictation but from time to time brought in various instrumentalists for the sake of their different timbres. But there can be no doubt that the content of the class in Buck's day reflected his own attitudes.—Ed.



harmony under Herbert Howells, who was not elementary enough for me. I took organ as second study under Henry Ley, because I knew that if I were put to piano lessons the teacher would say my playing was all wrong and I must start again, which I knew would be useless, whereas I was almost self-taught in organ playing and could get some benefit from technical advice as well as some knowledge of the organ repertory.

So I joined the RCM in September 1920 as a student and I finished my time there as a professor in December 1970, so that I have had time to weave another strand of interest and affection into the fabric of my life. An intermediate stage between studentship and professorship was the editorship of *The RCM Magazine*, which I held from 1930 to 1936. I joined the staff at the invitation of George Dyson in 1937 to take over some of H. C. Colles's work in musical history and appreciation, and when Colles died in 1943 I took on all the literary subjects of a musical education. After the war, criticism was added to appreciation, analysis, and history. Furthermore I took over from Buck the lectures on pedagogic psychology for the GRSM course.

The College, like other educational institutions, evokes strong feelings of loyalty among its alumni in spite of the fact that there is not much communal life, at any rate as compared with an Oxford college. It is non-resident—though there are now available some places in residential hostels; its teaching is mainly individual, though musical ensemble, whether in chamber music, chorus, or orchestra, develops group consciousness and those higher manifestations of the herd instinct that we call *esprit de corps*; it has no chapel and no hall—for hall read cafeteria; it has few ancillary societies, although such are officially encouraged and there are now at any rate a Students' Association as well as The RCM Union for Old Students. Yet most of us who are its members, whatever the degree of our association, develop strong feelings of loyalty and affection for the place, for the institution, and for its ethos. Some students no doubt get the wrong professors or find themselves out of tune with the ethos, but most of us are proud of belonging to it. I certainly am, and always have been.

Sir George Grove, the first Director of the RCM, was a Victorian polymath, not a trained musician but an engineer, an administrator-secretary (at the Crystal Palace), Biblical scholar, editor of *Macmillan's Magazine*, writer, and lexicographer, in which last capacity his name is kept alive. The distinctive feature of the training which he imparted to the College was the combination of high professional competence with a rather broader than merely professional outlook; music was an art and a craft but also a humanity. The state of English musical life in the first three-quarters of the nineteenth century was low by present standards—the fact that neither orchestras nor opera singers thought rehearsal desirable may be adduced as an indication of what it must have been like—and the social standing of the profession, including its intellectual status, was low. At a time when politics, literature, science, and engineering were making England pre-eminent in Europe not only was there no

national music, but music itself was not regarded as part of an educated man's culture. On the foundation of the RCM in 1883, Grove, as a sign of the more liberal outlook, asked Parry to undertake lectures on musical history. These were continued by Colles and then by me, until the change in outlook in musical education following the Second World War made them redundant in that particular form, since other and fuller provision for history was made in the College curriculum. In due course Parry succeeded Grove as Director, and strengthened the treatment of music as a branch of humane letters. Allen, who followed Parry, held the same creed and gave it practical expression by enlarging the curriculum to embrace musical appreciation, aural training, criticism, complete courses in opera and conducting, as well as all forms of ensemble music and special pedagogy courses for teachers. This liberal curriculum astonished a Hungarian refugee pupil of mine, who of riper years came to me during the war. She had been at the Budapest Conservatoire, where, as she told me, all the instruction that she got beside her main study was a class in figured bass. This influence was strong in the College because both Percy Buck and H. C. Colles (both Allen appointments) had been organ scholars of Worcester College, Oxford, where they were influenced by the ideas of W. H. (afterwards Sir Henry) Hadow, and because Allen venerated Parry and all his works. I regarded it as my chief function on the staff of the RCM to embody this influence, sustain this tradition, and to make available to any student who happened to want it any of the intellectual approaches to the art through aesthetics, psychology, ethnomusicology, or criticism which I specifically taught. This old tradition has been maintained in its entirety by Sir Keith Falkner, himself an old Collegian of the Allen epoch, while at the same time modern subjects were introduced, for example electronic music. Looking back over a century to the state of affairs as it was and what Grove set out to do one may without special pleading or *parti pris* gratefully chronicle it a success. I am glad for the profit I got from this congenial Oxford liberalism, which I hope and believe fertilized all my work as a critic, and I am proud to have become part of the Establishment—a word which for me has no pejorative overtones—which has promulgated that liberal tradition.

As a student I found that I was really too old to acquire much skill in harmony and counterpoint—one does not easily learn new subjects or techniques after twenty-five, when according to William James old fogeydom sets in. I changed from Herbert Howells to Charles Wood and for a year to Armstrong Gibbs, hoping to get something more formal, more academic, more theory than composition. Howells was too good for me, but I found in him a life-long friend. As far as the organ was concerned I often had my lessons from Henry Ley down in Oxford at the Cathedral. I enjoyed increasing my knowledge of Bach and enlarging my limited repertoire with César Franck, but it is a fact that nearly all my functional organ playing was done before I had lessons and that after I had lessons I rarely played the organ except at weddings and funerals of relations and friends, though I have retained my affection for the instrument.

There was a great deal of varied activity going on at the College, which was swollen with men back from the war and others whose careers had been diverted by it. Adrian Boulton was in charge of conducting and besides joining his class I used to play percussion in the First Orchestra which he conducted. The Parry Opera Theatre was opened as the memorial to the late Director with a performance of the first act of 'Die Meistersinger' in which Sachs was sung by Topliss Green, David by Sydney Northcote, and Eva by Annie Williams. Keith Falkner was one of the Masters, George Hiscock, an Oxford boy and later Assistant Librarian of Christ Church, was another and I was one of the Apprentices. But most significant, a class was formed, how, why, or exactly when I cannot recall but possibly as an extension of his appreciation classes, by H. C. Colles, in the criticism of music. I was contributing concert notices to *The Oxford Times* at the time and used to submit these as my exercises. I suggested that the class should combine to compile a book on audience reactions. Colles got our essays typed out and submitted to Allen, who was pleased with our initiative. This was the germ from which my first book 'The Borderland of Music and Psychology' grew. It was from my student work with Colles at the College that he offered me professional work on *The Times* when my student days came to an end in December 1922.

*The RCM Magazine* was founded in 1904 and has had some distinguished editors, Colles among them. It was during his editorship that it published Vaughan Williams's famous article 'Who wants the English composer?', which gave offence to Stanford. I took over from Graham Carritt and edited it for six years (1930-36), which included the jubilee celebrations of 1933, for which I brought out a special commemorative number. I had an extraordinary journalistic scoop, the first-hand account of a shipwreck illustrated by snapshots of the sinking ship. This was the sinking in mid-Pacific of the *Tahiti* on which Sir Hugh Allen was returning from an Associated Board tour of Australasia.

Dyson succeeded Allen as Director in 1938. He had reviewed my book on appreciation 'A Key to the Art of Music' in the College magazine and on the strength of this knowledge of me and my mind and of my work as Colles's assistant on *The Times* he appointed me to take over some work of which Colles now wished to be relieved. I was, as he said in offering me the job, his first appointment to the staff. In the next academic year Colles went on an Associated Board tour of the Antipodes and was at sea when war broke out. I was thus left in charge of *The Times* and of the College lectures on history and appreciation as well as some pupils in these subjects. Colles came back in January 1941, but after his sudden death in March 1943 I took over his College work, now streamlined under war conditions. Soon after the war I took over from Buck his lectures on psychology to the teachers and GRSM students and I continued to give them until the syllabus was changed in the fifties. In the last few years of my teaching I took classes in history for Parts I and II of the London University Bachelor of Music examination and gave three courses of



lectures, one in each term, on the history of Song, Aesthetics and Criticism, and the History of Opera. Ultimately the University syllabus was changed when Thurston Dart became professor, and I cut down my College work to the Song and Aesthetics lectures, which I gave in the autumn terms of my last two academic years at the College.

In Dyson's time some money was given to endow a lectureship in memory of James Stephens Crees, though no one seemed to know who he was or what his connection with music. Dyson asked me to be the first Crees Lecturer in 1950 and I took as my subject 'Factors in the English Musical Renaissance'. These three lectures were subsequently embodied in my book on that subject. Seventeen years later Keith Falkner invited me again to lecture on this foundation. This time I took Folk Music and Ethnomusicology as my subject for two lectures, which also I again absorbed into a book—'Folk Music of Britain and Beyond'.

Although my main work at the RCM has been lecturing I have had a great many pupils studying with me individually in one or other of the literary disciplines attached to music, of whom two are Joan Chissell and Diana McVeagh. To them should be added John Warrack who was the first to hold the responsible position of critic of *The Sunday Telegraph*. Sheila Nelson, a violinist and London B MUS, has published books on the violin. Colin Davis began his analysis of scores with me. Many students who in after-life have been good enough to say that they gained something from me stand for the richest harvest reaped by the sower in the parable, who casts his seed widely and leaves it to fall on variously receptive soil. There is immense satisfaction in learning that it has not at least been all stony, and that the sower has done something in return for his wage.

The most unexpected fruit of my teaching, however, was in the field of historical research, in which I should certainly not claim to be expert. This was in the final proof established by Elizabeth Cole that the handwriting of the Fitzwilliam Virginal Book was, as had indeed been supposed by Barclay Squire, that of Francis Tregian, a recusant of Golden Manor near Truro in Cornwall. That discovery took place dramatically as a result of a combination of purposive action and sheer chance in the summer holiday of 1951, in the local museum at Truro, where a number of parchment leases of land bearing Tregian's signature were put on the table in front of us and the handwriting identified. 'Go and see for yourself' is a good motto for researchers. In this case there was an element of luck in the timing of our visit to Truro a couple of years after Elizabeth first got the facsimile of the FWVB out of the College library [now the Parry Room Library], for the parchments had not long been there. They had previously been examined by an Oxford historian, himself a Cornishman, who died before he had done much more work on the documents which he had somehow contrived to acquire from Golden Manor and which he had bequeathed to Truro. It is not impossible, therefore, that he might have got round to this piece of evidence discovered by us on that August day on which there

was another minute piece of temporal luck—we were early for lunch and so decided to reconnoitre the Museum!

I never cared very greatly for examining, but I did my share for a time in the ARCM diploma examinations, in which my function was usually to be third man between two specialists who might be liable to disagree on vocal method or instrumental technique. Later on I set and marked the history papers for the M MUS instituted by Dyson.\*

One other function I was called on to perform from time to time was to preside or make speeches at the occasional dinners of The RCM Union on the occasion of a farewell, as to Ernest Bullock, or a welcome, as to Keith Falkner, at which I deputised at short notice for Malcolm Sargent.

It may well be that teaching the piano for several hours a day several days a week may be a strain on the nervous system and ultimately boring, though since every pupil presents the problems in different forms and intensities the scope for boredom is reduced and the proportion of really good players in such an institution for advanced study is high and by so much the more interesting. In my case, however, the variety not only of pupil but of subject and the further variety of technique required by lecturing, class teaching, and individual tuition made the work both absorbing and rewarding. The weekly meeting with colleagues over lunch and the intermittent social events of the term all contributed to the enrichment of my life in music that I found in South Kensington.

\* Now discontinued in this form.—Ed.

## BLOCH: A REASSESSMENT

by ALEXANDER KNAPP

*(based on a Radio Three talk, given by Mr Knapp in July 1977)*

The aura of controversy glows brightly around a composer whose actual music has, for many years now, suffered comparative neglect. That Ernest Bloch was Swiss by birth and American by adoption is beyond dispute. But only dare mention his Jewish status, and behold, the flood gates are burst open by raging controversy. Three quotations from the writings of recognised American music scholars illustrate this, and epitomize the most frequently heard points of view.

(a) In my opinion, all Bloch is Jewish, because one cannot turn on and off one's Jewishness, as a water faucet is turned on and off. The mental concept which created a 'Schelomo', a 'Tzur Yisrael' or an 'Adon Olam' from the 'Sacred Service' is basic and deep-rooted, else it could never have created these masterpieces. (Isadore Freed).<sup>1</sup>

The all-pervading Jewishness of Bloch's music is as vehemently propounded by Daniel Gregory Mason; but how contrasted his tone.

(b) The Jew and the Yankee stand, in human temperament, at polar points; where one thrives, the other is bound to languish. And our whole contemporary aesthetic attitude toward instrumental music, especially in New York, is dominated by Jewish tastes and standards, with their oriental extravagance, their sensuous brilliance and intellectual facility and superficiality, their general tendency to exaggeration and disproportion. Bloch, long the chief minister of that intoxication to our public, has capped his dealings with us by the grim jest of presenting to us a long, brilliant, megalomaniac, and thoroughly 'Jewish' symphony—entitled *America*.<sup>2</sup>

David Kushner is altogether unconvinced of the ethnic content of Bloch's music. He writes as follows:

(c) Bloch has been described, by various encyclopedias, music journals, and critics, as a Jewish composer. Had the composer not felt impelled to explain, rationalize, or write programs for the works of the 'Jewish Cycle', or had he not given such obviously Jewish titles to these works, the question of race would probably not have arisen. Bloch, however, wrote articles proclaiming the necessity and importance of racial consciousness. This Jewish label has hindered considerably the acceptance of the large body of works composed since the 'Jewish Cycle'. It is but a small proportion of his creation and but a single facet of his art.<sup>3</sup>

It is indeed true that the 'Jewish Cycle' itself consists of only six works, plus an unfinished opera, composed consecutively between 1911 and 1918; and the addition of another ten specifically Jewish compositions, written intermittently between 1923 and 1951, yields a total of just under a quarter of Bloch's entire production.

Why, then, has such a fuss been made of sixteen or seventeen faintly exotic titles? After all, many of his works carry perfectly conventional appellations; and some—far from suffering through lack of Jewish connotation—have carved a permanent niche in the contemporary repertoire, for example, the *Concerto Grosso No. 1* for strings and piano. But if this is not Jewish, how may we reconcile it with Bloch's own statement, published a little while after his arrival in New York in 1916; there he affirmed:

I am a Jew, and I aspire to write Jewish music, not for the sake of self-advertisement but because I am sure that this is the only way in which I can produce music of vitality and significance.<sup>4</sup>

Let us look at the composer's personal origins. Authorities agree that the surname 'Bloch' derives from the Slavic word 'Vlach', meaning 'a foreigner from the West'.<sup>5</sup> It originated during the 14th century when persecution drove large numbers of Jews eastward to the comparative safety of Poland. But it is to the South-West German town of Stühlingen that we can trace Ernest Bloch's paternal great-great-great-grandfather Abraham, who was mentioned in a legal document of 1732.<sup>6</sup> So far I have been unable to discover any genealogical link between the Blochs of East and West Europe. But my information since 1732 is a great deal more comprehensive, thanks to the co-operation of the State Archive of the Swiss Canton Aargau. There, in the so-called 'Jewish twin-villages' of Lengnau and Endingen, succeeding generations of Blochs lived and proliferated, despite their none-too-hospitable environment.



Bloch's grandfather Isaak Joseph was President of the Jewish community in Lengnau, and also a celebrated lay-cantor. Ernest's father Meier had an intensive Jewish education, and at one time considered entering the rabbinate. I have a photocopy of a song-book dated 1847, handwritten by or for him when he was still an alto chorister in the Lengnau synagogue.

Among his son's earliest domestic memories were the Seder service on the first evening of Passover each year; the lighting of the Sabbath candles each Friday evening; and the antique Jewish melodies which his father sang from day to day in his characteristic nasal intonation. Incidentally some of these tunes found their way into compositions such as the 'Symphonie Orientale' (completed when Bloch was sixteen) and mature works like 'Schelomo' (written at the age of 36).

Sad to say, many of his most powerful impressions of Jewish life during his boyhood in Geneva were negative. In later years he wrote to friends about rich Jews who had abused poor Jews in his community, and men reading the newspapers in the synagogue on the Day of Atonement. So, at thirteen he became 'Bar Mitzvah'\* and promptly lost all visible contact with Judaism.

But he was never allowed to forget that he was a Jew. Of all the difficulties he encountered while living in Europe, the most bizarre was a ten-year episode during which the French critic Robert Godet became Bloch's spiritual mentor. The composer would habitually confide to him his innermost thoughts. But he did not realize that Godet was treating him as a human 'guinea-pig', while translating a virulently antisemitic book by Houston Chamberlain. As soon as the truth came to light, Bloch broke all connections with him; but he kept the almost life-size crucifix which Godet had once persuaded him to buy—not as a sign of his conversion to Christianity, as some have claimed, but rather a witness to this treachery: the figure of a betrayed Jew.

Concurrently, Bloch was engaged in a most fruitful artistic partnership with Edmond Fleg, the Parisian-Jewish author and playwright. Bloch was in his mid-twenties when he wrote to him:

My dear friend, I have read the Bible—I have read fragments about Moses. And an immense sense of pride has surged within me! My entire being reverberated. It is a revelation. I couldn't continue reading, for I was afraid of discovering too much of myself, of feeling everything that had gradually accumulated, glued to me, fall away in one sudden blow; of finding myself naked within the entire past which lives inside me; of standing erect as a Jew, proudly Jewish. While reading certain passages, I almost regretted having only music to speak with; but Jews do listen to music. Yes, Fleg, this idea must enlighten us both; it is perhaps for this reason that we met.

Though practical circumstances prevented these dramatically expressed ideals from achieving immediate fruition, the passing of time in no way dampened Bloch's new-found resolve. Four-and-a-half

\* the Jewish equivalent of confirmation.

years later, he informed Fleg of exciting developments:

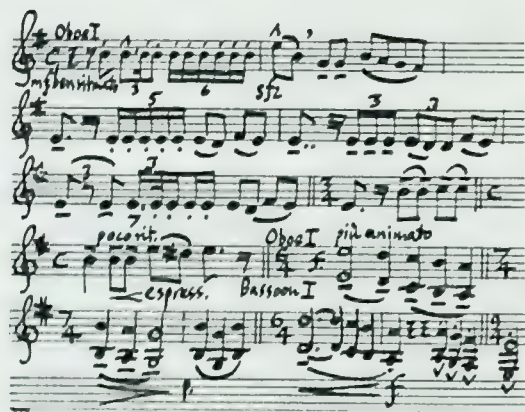
At last I am noting down some themes here and there, mostly Jewish without my willing it, which seem to crystallize gradually. There will be Jewish rhapsodies for orchestra, Jewish poems, above all Psalms; poems for voice, for which I don't yet have any words, but for which I'd like Hebrew. A whole musical Bible will come. I believe that one day I'll compose chants to be sung in the Synagogue, partly by the minister, partly by the faithful. It's really strange that this power has chosen me, one who is outwardly so detached from all that's Jewish. 'Jézabel' will be the first-born of this series.

But so it was not to be; for 'Jézabel', his projected Biblical opera, remains a mass of manuscript sketches, sequestered in the Library of Congress until 1984, thereafter inviting the attention of a patient and dedicated reconstructionist. Actually such a project is not altogether impracticable, thanks to an 85-page manuscript book in Bloch's own handwriting. Here, all examples of Jewish music quoted in the 1901-to-1906 edition of the 'Jewish Encyclopædia' have been copied out in alphabetical order, volume by volume. The margins contain numerous colourful comments regarding the suitability of items of *lietmotifs* for the various characters in the opera; also, occasional outbursts of enthusiasm, such as 'very Jewish', or 'profane' followed by five exclamation marks! This enormous labour was in no way wasted, since a good many of these melodies were incorporated into subsequent compositions.

And so, no matter how little Jewish music Bloch may have absorbed during his youth; no matter how much of it he may have forgotten in later years, such sources prove that he cannot have been 'unconscious and ignorant of his people's music' (as the important scholar Idelsohn has implied)<sup>7</sup>. But it is still possible to remain unconvinced; for have we not heard Bloch himself admit his outward alienation from Judaism and Jewishness? How sincere can his intentions have been if he had to go to an encyclopædia for some of his inspiration? The distinguished anthropologist Kroeber has written that:

an art, however deep down its springs, sooner or later rises into social consciousness. It then seems deliberate, planned, willed, and is construed as arising from conscious motives and developing through conscious channels. But many social phenomena can be led back only to non-rational and obscure motives; for example, fashion, mores, religious observance, are often results of latent tendencies in a society, dormant for generations.<sup>8</sup>

As with society, so with individuals; and so with Ernest Bloch. But how does my contention stand up to rigorous musical analysis? One can point to examples of Biblical cantillation—the oldest and most authentic Jewish music extant in many of the seventeen works; in others we can find prayer modes, fixed chants, Yiddish and Chassidic folksongs<sup>9</sup>. A convincing demonstration can be found in an entire section from one of Bloch's most popular works: 'Schelomo' which is constructed organically around a chant typical of certain recitatives used by pious Jews while studying the sacred texts. Bloch heard his father sing this one frequently, and especially during periods of intense concentration.



(Schirmer Edition, Study Scores of Orchestral Works and Chamber Music, No. 30, Page 34, bars 12-23)

But what of the three-quarters of Bloch's music that lie—ostensibly, at any rate—outside the Jewish sphere? These works fall into two broad categories: Those written before the 'Jewish Cycle' disclose influences of Debussy, Mahler, Strauss, and composition teachers in Geneva, Brussels, Frankfurt, and Munich, around the turn of the century. But even in these pieces one can detect certain Jewish traits 'in embryo', as it were. The first suggestions of the second category, moving away from the 'Cycle', are apparent in parts of the huge and impressive First String Quartet, which Bloch completed at the age of 36; and three years later, Bloch commented on his 'Viola Suite':

My Suite does not belong to my so-called 'Jewish works'. It is rather a vision of the Far East that inspired me; Java, Sumatra, Borneo—these wonderful countries I so often dreamed of, though I was never fortunate enough to visit them in any other way than through my imagination.<sup>10</sup>

The opening bars of the last movement of that Suite are similar in many ways to the 'Chinese' finale of the 'Four Episodes' and other pieces of chamber music. In later works generally, we can find greater use of Swiss, American, or exotic tunes, Gregorian Chant, and especially neo-classical techniques, which appear prominently in the later four string quartets. This swing is reflected in Bloch's writings of later years, when the importance of Jewishness in his life and music was frequently denied. Some claim that this must



have resulted from his marriage to a woman of German-Protestant background; but since this event took place two years before the remarkable awakening of his Jewish identity (as already noted in two of his letters to Fleg), such an argument is most unconvincing. Others have asserted that the generally philosemitic atmosphere of New York gave Bloch sufficient security to dispense with corporate identity in favour of a more personal image; but as we have seen, his Jewishness was far more than a cheap gimmick. Yet others have postulated social successes and academic pressures as incentives for him to change his mind in later years; but how may we reconcile this with his constant return to Jewish composition? Indeed there are numerous examples of Jewish and non-Jewish works between which a dividing line could be drawn only with considerable difficulty, if at all. And it is here that the bitterest controversies have been fought between 'Jewish' and non-Jewish schools of thought.

I find myself unable to agree with any of the three attitudes expressed at the beginning of this talk. I am really not interested in trying to prove that Bloch is or is not a Jewish composer. However, I do feel that his 'Jewish works' are genuinely Jewish, and that the essential Jewishness of the early 'Cycle', which evolved into the distinctive idiom of much of his later music, is his greatest single contribution. Incidentally, the ratio of Jewish-to-non-Jewish works in the current British record catalogue suggests that this also reflects the general consensus of opinion. If we consider, for example, the Concerto Grosso No. 2 for string quartet and strings, we may ask where, for all its craftsmanship and vigour, are the unmistakable fingerprints of Ernest Bloch? I have often heard and read that Bloch is, after all, a 'universal' composer; but what does that really mean? How can any composer's music be truthfully universal in content; and yet whose is not universal in aspiration? If anything, Bloch's writings reveal that his almost messianic vision of world unity and the brotherhood of man was a function of his Jewishness, not a revolt against it; for these ideals are central to traditional Jewish thinking. Yet he spent his entire life 'a wandering Jew' in search of his 'promised land'. But all in vain; for he felt rejected first by Swiss, then American Jewry, and later by the State of Israel—according to his own testimonies. And it was often thanks to the moral and financial support of non-Jews that his music was spared total eclipse. There were, for example, many non-Jews on the committee of the Ernest Bloch Society which flourished in London during the late 1930's; and while interest in Bloch waned in most other places, there was mounting enthusiasm for his music in this country during the 1940's and '50's.

The century of Bloch's birth in 1880 should provide the appropriate incentive for a revival of all his works. Concerts, lectures, and serious publications would, I think, not only educate, but also galvanise musical opinion here and abroad into giving his music a fair hearing, and reconsidering his position among the significant forces in 20th century music.

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8. Kroeber, A. L. *Anthropology* (London, 1923) p. 245.
9. Knapp, Alexander. 'The Jewishness of Bloch: subconscious or conscious?' in *Proceedings of the Royal Musical Association*, vol. 97 (1970-71) pp. 99-121.
10. Sleeve Note (quoting Bloch) to *Viola Suite* (Orlon ORS 6904, issued in 1969). Also personal letters to Edward Fleg, now in the possession of the composer's daughter Suzanne Bloch.

## REVIEWS OF BOOKS AND MUSIC

**'Twentieth Century Harmony. Creative Aspects and Practice' by Vincent Persichetti (Faber and Faber, Ltd., £2.95 paperback).**

This important book is a scholarly work, full of wisdom and acute observation, and clearly the result of a teacher-composer's experience. The style is uncompromisingly searching in its demands on our concentration, such is the wealth of its contents. Chapter headings such as 'Intervals', 'Scales', 'Triads', 'Polychords', 'Rhythm', etc., give an indication of the scope of his researches.

The author's desire to be as comprehensive as possible is highly commendable and, on reflection, there seems to be little in 20th-century harmonic practice (excluding avant-garde techniques of the post-1945 era) that he has omitted to mention and to deal with in some detail. However, one might quibble with the Foreword whose first sentence reads: 'The music of the first half of the twentieth century has produced a harmonic practice that can be defined.' A careful reading of the book suggests that anything is possible in this century, but the acid test for a composer remains—can he project ideas in such a way that they are meaningful to the listener? Earlier periods never created such acute problems as does the present. Even Beethoven, the greatest revolutionary, did not write such devastating note-clusters as, say, Sorabji, although he could have. The premise that 20th-century harmonic practice is definable is, therefore, disputable.

Some of us may be surprised to learn that the 'Prometheus Neapolitan', 'Pelog', and 'Hirajoshi' are some of the 'better-known scales', but this does give an indication of the wide-ranging nature of the book. Sometimes the statements are so obvious that one wonders why they were made at all. For example: (p. 21) 'Any note may be doubled, tripled, or omitted (in a chord) for specific textural purposes'; or on p. 187: 'Any chord (in a progression) can return to the chord that immediately precedes it'. Persichetti often leaves little to chance and we read on p. 141: 'When the lowest note of the polychord is placed somewhere below the bass clef low F, the harmony becomes muddy unless an open-position chord is used. (The "muddy" polychord is nevertheless a valuable structure under appropriate dramatic conditions.)'. These examples highlight a possible fault in the book—a dogged desire to cover everything, couched in a jargon which, though precise, saps the concentration. However, there are also many penetrating observations: (p. 46) 'The sooner the melodic voice includes all the tones of the scale, the greater the chance of projecting the synthetic scale as a unit.' On p. 167 we read: 'If the upper tone of a sharp dissonant interval is placed high in the chord and anchored a fifth or tenth below, tension and brilliance are added'. These latter two quotations reveal a musician with a keen aural perception.

The many musical examples are excellent, and for want of information one must assume that they are by the author. One must also approve the indications for every example of the instrumentation envisaged, and there is a list of precisely indicated passages from works of established 20th-century composers to be studied in conjunction with the subject-matter of the particular chapter. To this is added a useful number of pertinent exercises to be worked.

The book does not set out to suggest that a careful reading will make a composer. Faced with a blank piece of music paper any composer of any period must lean heavily on his intuitive understanding of his period, backed by a sure technique versed in the practices of his day, and fired by ardent imagination. The 20th century, no less than any other, demands these qualities, and Persichetti's book, for all its thoroughness, reminds us that such gifts are given to few of us. As the author says in his Foreword: 'The embryonic composer has a technical heritage. Little can stand in his way if he possesses creative talent'. 'Twas ever thus!

PHILIP G. WILKINSON



'Hugh the Drover' by Ralph Vaughan Williams (J. Curwen & Sons, Ltd. [Faber Music Ltd.], vocal score, new edition, 1978, £4.75).

The object of this short notice is not to offer a critique of so established a work as 'Hugh the Drover', but to hail and welcome the appearance in vocal score of what must be presumed the finally definitive form of this engaging product of one of the College's most outstanding sons.

Vaughan Williams's 'Romantic Ballad Opera' has its own intimate links with us. It is dedicated to Sir Hugh Allen, Director of the RCM 1918-37, and it was at the College that it received its first performances (called 'private dress rehearsals') early in July 1924 (Sir Keith Falkner, subsequently Director of the College, taking the part of the heroine's father, the Constable (the story of Queen Mary's comment after attending one of these performances is worth reading—see 'R.V.W.' by Ursula Vaughan Williams, p. 155); moreover, the College had the work privately printed.

It was first given professionally on 14 July 1924 (some of the chorus of the RCM production assisting), on which occasion the composer omitted a concluding harangue on the part of Hugh, extolling the virtues of the open road, and supplied a duet for Mary and Hugh instead, thus starting a process of revision of which the present vocal score marks the final stage. After it had been taken up by the British National Opera Company and Sadler's Wells, the RCM returned to it with two notable performances in June 1933 (part of the College Jubilee celebrations) conducted by no less a person than Sir Thomas Beecham, Frederick Sharp, who took part, recalls how apprehensive the performers were of his advent. As one of the audience, I remember an exchange between composer and conductor when taking the final curtain. Vaughan Williams, in characteristic self-deprecatory style, expressed surprise at how well the orchestration sounded, remarking that he thought Beecham must have touched it up but that Sir Thomas 'swore' it was just as the composer left it. The great conductor then gave utterance: 'Dr Vaughan Williams is quite wrong [rhetorical pause before the punch line]; *I never swear*'.

For these 1933 RCM performances the composer added an extra scene between Acts I and II with the object of making the work rather less brief. Michael Kennedy has some interesting appreciative comments on this addition (see 'The Works of Ralph Vaughan Williams', pp. 181-2), but towards the end of his life the composer decided that he never wanted 'to hear or see it again'. Yet further, in 1955, he slightly extended the finale by adding a song for Aunt Jane, included in the 1958 vocal score, and made several other changes by removing verbal archaisms, and adjusting some items of stage action and plot. The composer had never been happy with the tone adopted by Harold Child, the librettist, after whose death, as Kennedy puts it, he 'felt free to make extensive revisions to the dialogue and tighten the action'.

What we now have before us is described as 'based on the 1959 [query: 1958?] edition as revised in accordance with the composer's directions', and is the eventual result of: the omission of Hugh's address in praise of wandering, open air, etc., together with the addition of the duet 'Lord of my life' for Mary and Hugh (the changes made after the 1924 RCM performances but before the first professional performance a few days later); the insertion of Aunt Jane's 'Stay with us' (first sung at the 1956 Sadler's Wells performance); and all other of the composer's detailed revisions. But though the extra scene introduced at the 1933 RCM performances had been included in the vocal score as revised as late as 1958, this has now been excised, presumably, in deference to the composer's last known wishes on the subject. Finally, says Michael Kennedy in a useful 'Note on the Opera', 'a few more archaisms have been removed', leaving us doubtful whether these are in accordance with the composer's directions, or whether they arise (no doubt justifiably) as a result of discreet consequential editorial activity. At £4.75 a vocal score of 206 pages is quite good value today.

**'How to write Music Manuscript (in Pencil)' by Gerald Warfield (McKay Music Series, Longman Inc., \$6.95).**

The usefulness of a good music writing hand has never been greater than at present, when heavy cost and other difficulties in the way of putting out music in hitherto recognized printed form are rapidly putting us back to pre-Gutenberg days. But I find it impossible to envisage a state of affairs in which anyone who needs or wishes to write out a piece of music has to be told (as on p. 1 of this book) that 'Music is usually written on one or more five-line staves [here printed by way of exemplification perchance the reader has not yet come across any]. Since you will usually be writing on music paper containing many such staves, there will be no need to draw them yourself'. Or how about needing to fill in the blank in the following quotation (p. 147; answer on p. 165): 'The note value for triplets is the same as it would be for notes occupying the same space'. Yet the book, quite evidently, is not for children, and deals with some features of post 1950-notation.

Everything it says is without doubt sound, and it contains very many excellent practical tips, warnings, and useful demonstrations. Indeed it is most useful for guidance on almost every point likely to be met with. But the idea of answering all those questions by completing the thoughtfully provided blanks, and of carefully tracing flats, clef-signs, demisemiquaver rests, et al, by passing one's pencil over the given dotted outlines is almost too much, especially at a price of nearly seven dollars. If one cannot manage without the remorseless grind of working through the 170 odd pages of exercises here given, perhaps one might be better occupied in some other way.

It is interesting that the book is based on the assumption that pencil, not pen and ink, will be used, because (p. 171) 'due to improvements in various types of music reproduction processes, the use of pen and ink is not as necessary as it once was'.

**'The Musical Companion. Revised Edition', Edited by A. L. Bacharach and J. R. Pearce (Victor Gollancz, Ltd., £6.50).**

'The Musical Companion' of 1934, inspired by Victor Gollancz and edited by A. L. Bacharach, was an admirable conception. Not exactly a work on grammar and form, not exactly a history of music, it provided elementary information of all these sorts for an educated public of non-specialists. If at times it did not rise above the regurgitation of stock information, it was none the worse for that, and nearly always sound. But sometimes it went well beyond that, and gave, in clearly expressed form, material not easily accessible and arising directly from a contributor's experience, as in Julius Harrison's section on 'The Orchestra as an Instrument'.

In 1957, with the co-operation of the late Colin Mason, the book was to some extent brought up to date as 'The New Musical Companion'. Now, 20 years later, we have a thorough-going revision of the 1934 version, with the assistance of many hands, all skilled in addressing themselves to the general public. Each reviser has treated his section on its merits. Sometimes it is largely re-written, but incorporating material from the original contributor. Sometimes it may be 'revised and expanded, with additional material'. Elsewhere it may remain substantially as it was, but with new material added. Some original contributors have been overtaken by the march of knowledge since they wrote; those whose work is retained to the greatest extent are Julius Harrison and E. J. Dent. Eric Blom's notable and characteristic concluding 'Essay on Listening and Performing' is retained unaltered and in extenso, but David Atherton has added, after 44 years, a further discourse on 'Listening and Performing now'.

The revising authors (with names of corresponding original contributors in brackets) are: Roger North (W. R. Anderson), John Gardner and Michael Graubart (Julius Harrison), Robert Layton (Julius Harrison), Charles Osborne (E. J. Dent), Alan Blyth (Francis Toye, Dyneley Hussey), Hugo Cole (Edwin Evans), John McCabe (F. Bonavia). No-one who has undertaken a full all-round professional training in music should need this book; but musicians asked to recommend something for the guidance of others may unreservedly suggest 'The Musical Companion' as now revised.



# BOOKS AND MUSIC RECEIVED

- Mention in this list neither implies nor precludes review in a later issue.
- (a) BOOKS
- Attwood, Tony, and Farmer, Paul. *Pop Workbook* (Edward Arnold, £1.75).
- Deathridge, John. *Wagner's Rienzi'. A reappraisal based on a study of the sketches and drafts* (Clarendon Press, £12).
- Remnant, Mary. *Musical Instruments of the West* (B. T. Batsford, Ltd., £10), hardback (also available).
- Rural Music Schools Association. *The Suzuki Investigation in Hertfordshire* (Bedford Square Press, National Council of Social Service).
- (b) MUSIC
- Archer, Violet. *Trio No. 2* for piano, violin, and cello (Roberton Publications, £4.50, score and parts).
- Bach, J. S. and W. F. *Three Pieces for keyboard* (BWV 753, 837, 932), edited and completed by Gwilym Beechey (Banks Music Publications, 40p).
- Greig, Edvard. *Saraband and Gavotte* from the 'Holberg Suite', arr. for descant, treble, tenor, and bass recorders by Herbert Hersom (Banks Music Publications, 45p).
- Lübeck, Vincent. *Christmas Cantata* for soprano solo, soprano chorus a 2, 2 violins and continuo, edited Neil Butterworth (Roberton Publications, 28p).
- Niemann, Alfred. *Gavotte for a Latin Lady* for violin and piano (Roberton Publications, 50p).
- Niemann, Alfred. *Mountain Dance* for violin and piano (Roberton Publications, 60p).
- Rooper, Jasper. *Visio Dei* for SATB and organ (Thames Publishing, 14 Barlby Road, London NW10).
- Tucapsky, Antonin. *Lauds*, two settings for unaccompanied mixed voice choir of poems by W. H. Auden (Roberton Publications, 32p).



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